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Title Tunes and the Branding of Music in Hollywood Film Franchises

Marie-Claude Codsì



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Abstract

The use of leitmotifs in films has often been critiqued. Theodor Adorno and Hanns Eisler went as far as to claim in 1947 that “The whole form language of current cinema music derives from advertising”¹ and that leitmotifs were in part to blame. While I take a more neutral stance, I argue that Eisler and Adorno’s critique is partly correct, especially in regards to film series produced from the 1960s onwards. The analytical work undertaken for this research suggests that multiple franchises use elements of their scores as branding tools. I argue that these melodies, which have often been referred to as leitmotifs in film music scholarship, should be described as something else: *title tunes*. It seems that over time, they come to represent not just one or two movies, but entire franchises. They also appear to possess a marketing value not necessarily present in leitmotifs. As such, I would argue these *title tunes* resemble much more sonic logos as described in the sonic branding world than leitmotifs. This thesis is an exploration of *title tunes*.

My thesis focuses primarily on mainstream Hollywood film franchises from the 1960s onwards. Various case studies from different time periods and different movie genres are analysed to describe and understand this new category of promotional film music. This thesis first takes a historical look at the concept of *title tunes*, explaining how other sonic branding practices used in radio, television and cinema appear to have influenced the creation of *title tunes*. From the sample of films analysed for this thesis, I argue that *title tunes* share commonalities, yet the commonalities seem to vary slightly across movie genres. The analyses undertaken also suggest that *title tunes* are dynamic entities, that some *title tunes* are more complex than others (featuring multiple components), and that some franchises can feature more than one *title tune*. My interpretation of the data also suggests that these *title tunes* are used as emotional and nostalgic tools and that specific orchestrations and arrangements might carry additional emotional power. While the majority of this thesis explores the use of *title tunes* in films, their use in trailers and other commodities is discussed. Finally, I suggest how *title tunes* might change in the future and why certain franchises have omitted using such recurring motifs.

¹ Eisler, Hanns and Theodor W. Adorno. *Composing for the Films*, trans. George MacManus and Norbert Guterman (London; New York: Continuum, 2005 [1947]), 60.

Introduction

[S]ound has become something to brand, a form of 'added value'.¹

Paul Grainge

The creation of media franchises has been an increasingly popular trend in the film industry ever since the release of *Star Wars: Episode IV* (1977).² In this highly competitive market, sequels, prequels, remakes, spin-offs and reboots have all become serious contenders for production companies. *Indiana Jones* (1981-), *Toy Story* (1995-), *Harry Potter* (2001–2011), and *The Avengers* (2012-), to name a few, represent famous film series that have reached millions of viewers with each new instalment. For Paul Grainge, "Hollywood is now, more than ever, a brand industry."³

This brand industry has been critiqued by many, however. In 2002, Peter Bart worried that all films were "created sequel".⁴ More recently, others, including film critic Roger Ebert, have claimed that sequels are "betraying a lack of imagination and originality."⁵ Yet, the production of sequels seems to increase every year.⁶ While some franchises like *The Hunger Games* (2012-2015) are planned ahead as such, other movies are turned into franchises after becoming a surprise hit, as seen with *The Fast and the Furious* (2001-).⁷ One of the reasons for this increase in seriality might be argued to be purely monetary as film franchises are less of a risk; they are often presold properties or become so following the release of the first film. On the other hand, the rise of franchises might indicate that people like what they know, or at the very least that Hollywood is banking on that idea.

Within this evolving and popular phenomenon of film franchises, music often works as a unifying strategy and a marketing tool. As Jon Burlingame recently

¹ Grainge, Paul. *Brand Hollywood: Selling Entertainment in a Global Media Age* (London; New York: Routledge, 2008), 104.

² Idem., 53.

³ Idem., 178.

⁴ Bart, Peter. 'Are All Films Created Sequel?', *Variety* 387, no. 10 (2002): 5.

⁵ Ebert, Roger. 'Sequels and Unoriginality in Hollywood', *Newsweek*, 15 May 2011, <http://www.newsweek.com/roger-ebert-sequels-and-unoriginality-hollywood-67595> (accessed 16 September 2014).

⁶ This aspect will be discussed in more detail in the first chapter.

⁷ Bart, 'Are All Films Created Sequel?', 5.

explained, “viewers of today’s sequels, spinoffs and franchises might well feel cheated if they didn’t hear the music that is so indelibly associated with these franchises.”⁸ Music is used in specific ways within these movies to create a sense of continuity and cohesion. In addition, it is often used as a marketing tool outside the movies which may recreate the excitement (and perhaps also most likely the revenue) attributed to a previous film. In this context, the link Theodor Adorno made between film music and the advertising industry becomes explicit (a point elaborated below).

The analysis of movies within film series I have undertaken and described in this thesis enables me to recognise that movies within film series also tend to follow certain norms set up by the first film of their series, including musical ones. Here I propose that, to a certain extent, music, or more precisely parts of the scores, function as the musical DNA of these films. I argue that certain pieces of music are tied to a franchise’s identity and eventually become indispensable. They might be understood to function as a form of sonic branding, as in advertisements where, for example, Daniel Jackson argues that “Intel has a symbol in sound that is just as powerful as their symbol in graphics”.⁹ While the role of sonic branding in the advertising industry has been well documented by field specialists, little has been said of its use in relation to film franchises. Indeed, as James Buhler pointed out recently, “Music’s place in this configuration of the franchise has been recognized but not well understood.”¹⁰ Scholars have acknowledged its existence, with Jamie Lynn Webster, for example, referring to Hedwig’s theme from the *Harry Potter* series as a “signifier of the franchise”,¹¹ yet there is a lack of more detailed analysis of this phenomenon.

Buhler is one of the few scholars who has recently published on the matter. In “Branding the Franchise,” he explores the use of corporate logos at the beginning of films. He believes that boundaries are blurred between this mark of ownership and

⁸ Burlingame, Jon. ‘Building on Iconic Themes: Composers Grapple with Tradition in Franchises like “Star Wars,” “Rocky” and “James Bond”’, *Variety* 330, no. 13 (2016): 86.

⁹ Jackson, Daniel M. *Sonic Branding: An Introduction* (London; New York: Palgrave Macmillan, 2003), 3.

¹⁰ Buhler, James. ‘Branding the Franchise: Music, Opening Credits, and the (Corporate) Myth of Origin’, in *Music in Epic Film: Listening to Spectacle*, ed. Stephen C. Meyer (London: Taylor and Francis, 2016), 18.

¹¹ Webster, Jamie Lynn. ‘The Music of Harry Potter: Continuity and Change in the First Five Films’ (PhD Dissertation, University of Oregon, 2009), 312.

the diegesis of the movies through the use of music. In some cases, corporate logos “seem to emerge from the fiction.”¹² While insightful, Buhler’s analytical focus is on opening sequences of movies. As yet, a more extended study of how music may be understood as branded beyond those sequences, across different film franchises and movie genres, as well as the different trends that have influenced film music’s move towards that direction, has not been discussed.

In “Building on Iconic Themes: Composers grapple with tradition in franchises like ‘Star Wars,’ ‘Rocky’ and ‘James Bond,’” Jon Burlingame explores the effect that iconic themes for music like *Star Wars* has on viewers and how these themes become essential as marketing tools. In fact, much of the current literature tends to focus on just one or a few source texts as examples rather than analysing the repertoire more broadly to find commonalities across the industry (other than the use of recurring music for opening titles). Further research on this topic is crucial to fill in important gaps, especially as the entertainment industry is turning increasingly towards seriality, not only in terms of film series, but also in regard to television series. 2016 was a record-breaking year in which no fewer than 455 shows released new seasons in the USA.¹³ It is thus important to explore music’s role in this context.

This thesis examines the concept of recurring musical motifs as used primarily within Hollywood’s mainstream film franchises from the 1960s onwards. More precisely, the focus of my thesis is on recurring motifs that may be understood to function as sonic branding. While these motifs share similarities with other terms such as the “leitmotif”, here I argue that a new term is necessary: *title tune*. By analysing this practice within a sample of film series, I argue that a new category of promotional film music can be identified, and this in turn enables further exploration of why understanding music as branded in this context is productive. Based on the analyses undertaken for this thesis, I explore how the practice of this concept has evolved over time, and identify differences in its use in different cinematic genres. Focusing on film franchises rather than individual movies also allows me to explore how *title tunes* can function as a multimedia tool outside the movies they are associated with.

¹² Buhler, ‘Branding the Franchise’, 25.

¹³ Agence France-Presse. ‘Un nombre record de séries télé diffusées en 2016’, *La Presse*, 21 December 2016, <http://www.lapresse.ca/arts/television/201612/21/01-5053558-un-nombre-record-de-series-tele-diffusees-en-2016.php> (accessed 22 December 2012).

This introduction begins with an exploration of Hollywood's dual status as an entertainment business and an art factory. It then discusses the concept of seriality in the film industry and provides definitions of several key terms.¹⁴ The following section explains the concept of *title tunes* in more detail. A comparison between *title tunes* and other terms that have been used to designate recurring music, such as leitmotifs, jingles and sonic logos, is provided. The introduction concludes with an explanation of the methodology used and an outline of this thesis.

Hollywood's Dual Status as a Business and Art

To a certain extent, the production of film series, spin-offs and remakes highlights Hollywood's character as a mass entertainment business as these formats are often based on presold properties. While cinema is a form of art, it cannot be solely described as such. In *Hollywood, the Dream Factory*, Hortense Powdermaker defines Hollywood as an institution in which "the making of movies is both a big business and a popular art."¹⁵ While the main goal is to make profits, the industry's products are stories in which a vast amount of people invest their time and energy. As Powdermaker described in 1950, "although movies are made by many people in the setting of a big industry, certain individuals have more power to strongly influence them, while others are relatively powerless."¹⁶ While Hollywood's dual nature as an entertainment business and an art factory was in certain respects in the past more apparent than today (studios then shooting the majority of the movies on the West Coast, while administrating the companies on the East Coast – all of which has changed), the tension over its status is still omnipresent and this may impact musical, as well as marketing strategies, as suggested in this thesis.

Although Hollywood's character as a business was not established during the studio system, this method of production and distribution used during the Golden Age of Hollywood (roughly from the 1920s to the 1960s) certainly emphasised this aspect of the film industry. Eight studios dominated, namely the "Big Five" (RKO Pictures, Paramount Pictures, 20th Century Fox, Warner Bros., and Metro-Goldwyn-Mayer) as well as the "Little Three" (Universal Pictures, United Artists and

¹⁴ A glossary has been appended to this thesis, which includes these definitions as well as other ones.

¹⁵ Powdermaker, Hortense. *Hollywood, the Dream Factory: An Anthropologist Looks at the Movie-makers* (Mansfield Centre, CT: Martino Publishing, 2013), 25.

¹⁶ Idem., 3.

Columbia). Movies from these studios would be filmed on their studio lots and feature their own stars that were under strict contracts. Furthermore, the “Big Five” would produce, distribute and exhibit their films through vertical integration, whereas the “Little Three” were only partly integrated (in control of production and distribution).¹⁷ The oligopolistic structure enhanced efficiency for the studios and also – through such practices as block booking (described further in the first chapter) – made it difficult for other (smaller, new) companies / production studios to increase their market share in terms of exhibition. In *The Genius of the System: Hollywood Filmmaking in the Studio Era*, Thomas Schatz also describes various practices adopted during the studio system – as well as shortly before – that emphasise Hollywood’s business character, such as the concept of the “regulated difference”. This concept was proposed by Universal Pictures’ founder and president Carl Laemmle during the war years (World War I). It seems that Laemmle believed stories of similar genres, such as westerns, could be made following a similar formula and at times using the same footage. Thus, multiple movies could be released in a short period of time. In fact, Schatz compares Laemmle’s strategy to an assembly-line (again emphasising the business aspect of movies over the artistic).¹⁸

Production and distribution strategies in Hollywood eventually changed following the Paramount Decree of 1948, however (the Decree is discussed in chapter 1). While the studio system crumbled and while various practices adopted then are no longer legal (such as block-booking and vertical integration), Hollywood is still “a big business and a popular art” as described by Powdermaker almost 70 years ago. The goal of producing stories has remained the same, and only a relatively small number of people are able to influence what audioviewers can see and hear.¹⁹ The shifting emphasis towards film series and franchises, as is described in this thesis, is arguably a demonstration of Hollywood’s business aspect (drive for profits) over the artistic. In some sense, the industry could be said to be decreasing the risk in

¹⁷ See: Gomery, Douglas. *The Hollywood Studio System*, British Film Institute Cinema Series (Basingstoke: Macmillan, 1986), 2; Schatz, Thomas. *The Genius of the System: Hollywood Filmmaking in the Studio Era* (New York: Henry Holt and Company, Inc., 1996 [1988]), 4.

¹⁸ Schatz, *The Genius of the System*, 20.

¹⁹ As Michel Chion argues in *Film, a Sound Art*, movies are an audiovisual experience where both sight and hearing are important. As such, people experiencing it should be referred to as audioviewers rather than simple “viewers”. See: Chion, Michel. *Film, a Sound Art*, trans. Claudia Gorbman, Film and Culture (New York: Columbia University Press, 2009), 468.

generating profit associated with the production of movies when releasing movies and other related products that are part of pre-sold franchises (to a certain extent similar to Laemmle's belief that producing stories following a generic template could increase production and, as such, profits). That is not to say that movies are no longer artistic, be that in terms of portraying narratives and/or worlds that do not exist (such as in *Star Wars*), or by reimagining a true or partly true story (as in *Titanic* [1997]), but there has perhaps been a shift in the balance between these aspects, such as suggested by the massively increased budgets for marketing.²⁰

In relation to the concept proposed in this thesis and drawing upon my analyses of numerous films, I suggest that Hollywood's dual nature has implications for a film's musical strategies and resulting marketing strategies. While music is a form of art, the primary goal of these film series is arguably to make profits. The presence of certain clichés as well as the relative uniformity of multiple musical scores highlight that not too many risks are taken in general musically speaking. This is not to say that scores are unoriginal, but rather that film music is partly dictated by certain conventions and trends that respond to Hollywood's dual nature as an entertainment business and an art factory (making profits by pleasing people with a form of art). In this respect, and as I argue in this thesis, I believe that the notion of *title tunes* should be seen as both an artistic tool and a promotional tool.

Seriality and the Film Industry

Film series should be perceived as products that must have unique attributes to distinguish themselves among other similar commodities. A clear and distinguishable identity becomes especially essential in an industry in which branding has come to play such a key role. According to Jonathan Gray:

Branding is about surrounding a product with layers of symbolism in an attempt to give it a meaning both for those new to the product and, as value added, to those already owning the product (and, it is hoped, likely to be return customers). No guarantee exists that customers will buy into this textuality and symbolism, but at least in intent, ads aim to make products into texts and into popular culture.²¹

²⁰ For example, Grainge mentions that marketing budgets doubled during the 1990s. See: Grainge, *Brand Hollywood*, 13.

²¹ Gray, Jonathan. 'Texts That Sell: The Culture in Promotional Culture', in *Blowing up the Brand: Critical Perspectives on Promotional Culture*, eds. Melissa Aronczyk and Devon Powers (New York: Peter Lang, 2010), 311.

In other words, branding includes the establishment of a set of attributes that are unique and representative of a series of films, such as a specific logo, characters, atmosphere and – as is argued in this thesis – the *title tune*. These attributes are tied to the identity of the films, and in some cases to the franchise, and are promoted over a series of platforms (cinema, television, the internet, etc.).

According to Buhler, the term franchise:

designate[s] those media properties designed to encompass several films and to produce significant ancillary income from product merchandising, such as books, music, toys, costumes, and games. Franchises typically include extensive media crossover into television, video games, books, amusement park rides, and websites that extend the story world in significant ways into those other domains.²²

The concept of copyright is particular in the case of film franchises as it may give owners (here, media corporations) important rights over a defined period of time. Copyright is crucial; without it franchises could be copied, lose their “uniqueness” and consequently their value. As many current film franchises are adaptations (based on existing literature), entertainment companies might themselves be bound to respect various clauses set by the creator of a franchise. For example, J.K. Rowling insisted that the majority of the actors featured in the movies should be British when she sold the film rights from the first books of the *Harry Potter* series.²³

A film series is a series of films that share something in common. This usually includes an overall continuous narrative, sometimes the same directors (although it is not essential as seen with the *Harry Potter* franchise [2001-2011]) as well as some, if not the majority, of the actors. More than one film series can be linked to the same franchise if remakes or spin-offs are created. In that case, not all the attributes (which would correspond to characters, plot, logos, music, costumes, sets, etc.) will be identical from one series to another within the same franchise. The definition of a film series is to a certain extent akin to the definition of a television series. Television series are programmes broadcast on television or online, which usually explore a continuous narrative. The main differences between a film series and a television series are the medium by which they are disseminated, the duration of each

²² Buhler, ‘Branding the Franchise’, 16.

²³ It is unclear whether this was through a verbal or written agreement. See: McCabe, Bob. *Harry Potter: Page to Screen, the Complete Filmmaking Journey* (New York: Harper Design, 2011), 21; Wikia, Inc. ‘Warner Bros.’ *Harry Potter Wiki*, http://harrypotter.wikia.com/wiki/Warner_Bros. (accessed 10 November 2014).

episode/ film (an episode of a television series usually lasting 20-60 minutes versus a movie typically being 90-180 minutes long), and the rate at which they are released. Until the recent rise of streaming services, episodes for television were traditionally released on a weekly basis²⁴ with seasons renewed on a yearly basis, whereas there is usually a gap of at least a year between the release of individual movies from the same film series.²⁵

It is important to note that the term film series has been used in the past to describe multiple films that feature interchangeable episodes. Stuart Henderson has written a history of seriality in the film industry and contends that these types of series “can be identified primarily by [their] general lack of commitment to maintaining narrative continuity from one instalment to the next.”²⁶ These types of series are quite similar to some television series that feature interchangeable episodes, as is most often the case of series intended for children (i.e. *The Smurfs* [1981-1989]). As Henderson argues, the heyday of this form of film series happened in the 1930s-1940s, with Hollywood being now much more focused on producing series that follow a single narrative arc, such as sequels.²⁷ As series that feature interchangeable episodes are now only rarely produced and as this thesis focuses primarily on mainstream movies released after the 1960s, the term film series will be used here to describe series that follow a single narrative arc, unless otherwise stated.

A sequel would correspond to a movie within a film series in which the storyline follows that of a previous film. A prequel would correspond to a movie within a film series in which the narrative precedes what happened in a previous film. Although this is quite rare, certain movies could be described as both a sequel and a prequel, as for example *The Godfather Part II* (1974). A trilogy could be described as a film series, which includes in total three movies. In the cinematic medium, a remake could be defined as a movie that retells a story previously exploited either on television or in a previous film. As Constantine Verevis contends, there are various

²⁴ There are exceptions such as with soap operas, for instance.

²⁵ Companies providing streaming media, such as Netflix, have recently challenged the rate at which episodes are made available to viewers. Often, rather than releasing episodes on a weekly basis, all episodes are released simultaneously, letting viewers decide at what rate they want to watch episodes (such as seen with Netflix’s original show *House of Cards* (2013-2018)).

²⁶ Henderson, Stuart. *The Hollywood Sequel: History and Form, 1911-2010* (Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2014), 4.

²⁷ Ibid.

kinds of remakes, and some will stay more faithful to the original version than others.²⁸ While Verevis does not mention the term “reboot”, this colloquial term is sometimes used to describe certain remakes. Typically, reboots will feature *major* changes from their original version(s) compared to more traditional remakes. For example, Christopher Nolan’s *Batman* movies (2005-2012) could be considered as reboots of previous versions (discarding the previous versions’ plots and back stories), whereas Peter Jackson’s *King Kong* (2005) should be considered as a remake of the 1933 movie of the same name (with an overall similar plot). Remakes and reboots cannot, however, be perceived as spin-offs, as their stories will still focus on the same main character(s).

An essay by Umberto Eco provides additional clarity on how to conceptualise the distinction between the terms mentioned above. In “The Myth of Superman,” Eco explores the distinction between mythic and novelistic characters. While the former has an irreversible and foreseeable destiny, the latter’s future is unpredictable as the story unfolds as it is being told (it follows a narrative structure).²⁹ As such, prequels and sequels could be said to be novelistic, given their approach to causality and time (with more linear narratives). On the other hand, film series that primarily feature interchangeable episodes (such as *James Bond*) and reboots – as defined above – relate more closely to Eco’s notion of the mythic character (given that there is a somewhat “confused notion of time”).³⁰ Spin-offs are an interesting case as different examples could relate to either the notion of the novelistic character or of the mythic character.

A spin-off is a movie that usually features secondary characters from a previous movie as the main protagonists. This is perhaps best illustrated by an example: *Minions* (2015) is a spin-off of *Despicable Me* (2010-) and it features the Minions (yellow characters) which were present in the original *Despicable Me* movie (see official posters in Figure 1). A spin-off may also feature new characters. In those cases, the characters will be linked to a pre-existing fictional world (as for example the spin-off series *Fantastic Beasts and Where to Find Them* [2016-] linked to the *Harry Potter* franchise). According to Henderson, a spin-off could also be “the follow-up to

²⁸ Verevis, Constantine. *Film Remakes* (Edinburgh: Edinburgh University Press, 2006), 7-9.

²⁹ Eco, Umberto. ‘The myth of Superman’ in *the Role of the Reader: Explorations in the Semiotics of Texts* (Bloomington: Indiana University Press, 1979 [1964]), 108-110.

³⁰ Idem, 110-116.

a successful film in another medium (particularly in the form of a television series based on a film, or vice versa)."³¹

Figure 1 - Official posters from the Despicable Me franchise



In the past decade, a new phenomenon has surfaced, which Buhler refers to as “a kind of super-franchise”.³⁴ Indeed, the Marvel universe has taken the concept of media franchises up a notch by featuring extended character cross-overs where fictional universes merge and characters from different movies and television series meet (such as *Iron Man*, *Thor*, *Captain America*, *Hulk*, etc.).³⁵ Super-franchises differ from the concept of spin-offs as all the different movies were planned ahead, or at least the vast majority. It was clear from the start that various movies would interact and influence one another. In comparison, spin-offs are most of the time planned after the success of a movie or of a film series. So far, the concept of the super-

³¹ Henderson, *The Hollywood Sequel*, 5.

³² IMDb - International Movie Database, ‘Despicable Me (2010) – Photo Gallery’, <http://www.imdb.com/title/tt1323594/mediaviewer/rm818119168> (accessed 1 December 2016).

³³ Idem., ‘Minions (2015) – Photo Gallery’, <http://www.imdb.com/title/tt2293640/mediaviewer/rm2159080704> (accessed 1 December 2016).

³⁴ Buhler, ‘Branding the Franchise’, 31.

³⁵ The characters featured in the movies and television series originate from Marvel Comics that also feature extensive character cross-overs. These cross-overs started in the comics in the early 1960s, but have only started to take place in multiple live-action movies and television series as of the late 2000s (forming the Marvel Cinematic Universe [MCU]). See: Flanagan, Martin, Andrew Livingstone, and Mike McKenny. *The Marvel Studios Phenomenon: Inside a Transmedia Universe* (New York; London: Bloomsbury Academic & Professional, 2016), 1, 119.

franchise seems to be linked only to superhero movies (most notably with the Marvel and DC extended universes), but *Star Wars* and *Harry Potter* are to some extent in the process of moving in that direction.³⁶

It is important to note that all of the individual movies that relate to the Marvel universe, remakes such as the different film versions of *Batman* (1989-1997, 2005-2012, 2016-) and spin-offs, such as *Minions*, should be perceived as sub-branches of bigger franchises yet with an identity of their own. Very often associations might be made between a remake or spin-off with a “bigger” franchise. Most audioviewers might know for example that *Minions* is linked to the *Despicable Me* franchise and might make associations between the characters, the music, etc. The degree of these associations is quite variable and depends on factors such as how many references to *Despicable Me* are made in *Minions* as well as how the spin-off is marketed. Nonetheless, these associations are undeniably there in most cases, given that many remakes, character cross-overs, and spin-offs are released only a few years after a previous movie within the same franchise.³⁷ In some of these cases, music will occupy a central role.

Title Tune: The Musical DNA of Modern Film Franchises

The concept studied in this thesis is best described with the introduction of a new term: *title tune*. A *title tune* is a musical motif and it encompasses multiple parameters (including melody, harmony, orchestration, rhythms, tempo, etc.), but its melody plays a key role hence the term “tune”. Furthermore, because the tune may be understood as the musical DNA of a franchise, it must be referred to as being the “*title*” *tune* of a specific franchise. More precisely, this term usually refers

³⁶ It could be said that these two franchises are moving in that direction as they have planned various spin-offs. For example, Disney has released *Rogue One* (2016) and is about to release a film based on the character of Han Solo, as well as another film on the character of Obi-Wan Kenobi. This is in addition to the new *Star Wars* trilogy (2015-2019). Disney has also recently announced a spin-off trilogy as well as an upcoming live-action television series. See: Guardian staff. ‘Disney reveals plan for new Star Wars trilogy and live-action TV series’, the Guardian, 9 November 2017, <https://www.theguardian.com/film/2017/nov/09/disney-new-star-wars-trilogy-live-action-tv-series> (accessed 9 November 2017).

³⁷ The practice of remaking movies shortly after the release of an original or previous version is not something new to the film industry. An older example can be found with *The Flag Lieutenant* (1919), remade as two movies in 1926-1927, and remade later as a standalone film in 1932. Data taken from: Nowlan, Robert A. and Gwendolyn Wright Nowlan. *Cinema Sequels and Remakes, 1903-1987* (Jefferson, N.C: McFarland Classics, 2000), 249.

to a consonant motif consisting of a single melody of only a few notes that is repeated throughout a series of films and also used in promotional settings. This short motif is most typically a fragment derived from the main theme of the first film where it is generally associated with a particular instrumentation.³⁸ While *title tunes* are commonly associated with a character, place or emotion within the diegesis of a film, over time *title tunes* can become associated with an overall specific film series, and in some cases with a whole franchise.

Title tunes are dynamic entities, meaning that they evolve over time, and they are also most of the time presented as nondiegetic music.³⁹ Occasionally, a franchise will feature more than one *title tune*, or the *title tune* will comprise more than one component (as explained in greater detail in chapter 3). *Title tunes* may additionally work alongside other famous melodies and themes within the various movies they are associated with, but not all recognisable melodies and themes are necessarily *title tunes*. An obvious example can be seen in the *James Bond* franchise. Even though all the individual movies feature a newly composed song which were popular to greater or lesser degree, these songs are only representative of individual movies, not the entire franchise, which is represented by the familiar *title tune*.

Some might argue that this definition is focused primarily upon the melody instead of looking in depth at all the parameters surrounding the tune such as the orchestration and the harmony. My response would be that in fact all of these parameters are important, but the melody has remained the most consistent overall in the case studies examined. Other elements (harmony, orchestration, etc.) are considered in the various case studies presented in the subsequent chapters, but more emphasis is put on the melody.

***Title Tunes* in Relation to Other Concepts**

It is important to distinguish *title tunes* from other related terms, such as jingles, main themes, pop hooks, sound (sonic) logos, and leitmotifs, though the concept

³⁸ For example, the *Harry Potter* *title tune* is associated with the celeste, *The Godfather* *title tune* is associated with the trumpet, and so on.

³⁹ The term nondiegetic music refers to music that is heard outside the scope of the diegesis. As such, the characters in the story do not hear that music, only the audioviewers will. The term diegetic music refers to music that is heard by the characters, therefore part of the narrative. In his book *Film, a Sound Art*, Chion argues this concept can be applied to any sound, with for example dialogues corresponding to diegetic sounds and voice-over narrators as nondiegetic sounds. See: Chion, *Film, a Sound Art*, 480-81.

certainly draws aspects from all of these. Like many of these terms, a *title tune* refers to a short musical fragment featuring a particular musical idea. In the designation of the term as proposed in this thesis, however, a *title tune* is a motif with a more promotional nature compared for example to leitmotifs.

***Title Tunes* versus Jingles**

Robynn Stilwell defines a jingle as:

A short musical composition designed to promote a product, normally with text but sometimes purely instrumental. A jingle typically combines a simple couplet or quatrain of easily remembered, rhyming advertising copy with a melodic 'hook' that will implant itself in the listener's memory and carry its commercial message with it.⁴⁰

Title tunes differ from the concept of jingles as they generally do not involve lyrics. Although certain jingles are purely instrumental, over time they usually do not evolve as much as *title tunes*. Similar to sound logos, jingles are almost exclusive to adverts (mostly distributed on/ via radio and television). While the jingle could be described as the ancestor of the sound logo, jingles differ as they are usually associated with specific marketing campaigns rather than brands.⁴¹ For example, Apple used part of the song "1234" by Feist for a commercial campaign, but the song does not represent the brand overall.⁴² By contrast, *title tunes* represent brands (rather than being used in only one advert) and encompass various formats and platforms (movies, trailers, theme parks, video games, etc.).

***Title Tunes* versus Pop Hooks**

A pop hook is a musical phrase within a popular song that stands out and is easily remembered. A particular pop hook will usually be repeated throughout a song to achieve its goal of being memorable. An example of a pop hook would be the theremin part in "Good Vibrations" by the Beach Boys.⁴³ *Title tunes* differ from pop hooks as they are generally not fragments of pop songs and do not involve lyrics. Whereas pop hooks are usually only heard in the context of the song they are

⁴⁰ Stilwell, Robynn J. "Jingle." *Grove Music Online*, n. d., <http://www.oxfordmusiconline.com> (accessed 6 July 2017).

⁴¹ Lusensky, Jakob. *Sounds like Branding: Using the Power of Music to Turn Customers into Fans* (London: Bloomsbury, 2011), 86-87.

⁴² mac ultime, *Feist 1234 Apple iPod Nano - Septembre 2007*, YouTube, 19 June 2013, <https://www.youtube.com/watch?v=EpCjCVoITcU> (accessed 12 February 2017).

⁴³ joostvanstiphout, *Good Vibrations - Theremin Intro*, YouTube, 18 June 2008, <https://www.youtube.com/watch?v=CelV7EbuV-A> (accessed 14 February 2017).

associated with, *title tunes* will eventually become individual entities and will not necessarily be heard with the rest of the theme from which they originate.

Title Tunes versus Main Themes

In *Unheard Melodies*, Claudia Gorbman defines a theme “as any music – melody, melody-fragment, or distinctive harmonic progression – heard more than once during the course of a film.”⁴⁴ Following this definition, one may note that film scores frequently use multiple themes. A “main theme” differs from the other ones, though, as we usually hear it during the opening titles and/or end credits of a film (referred to as the main title music). The “main theme” generally represents the most noticeable theme in a given film. Drawing upon my analysis of numerous films, I argue that a *title tune* is typically a fragment of the main theme of the first movie within a film series. This, however, tends to change in the subsequent movies where there may be a new “main theme” in order to avoid listener fatigue.⁴⁵

Although they occur less often in the following films and although other melodies might be heard more frequently than the *title tune* in a specific movie, the analyses I have undertaken demonstrate that *title tunes* still maintain their important function as the musical DNA of their series and usually remain more noticeable than other themes. This has to do with the fact that they tend to be used at specific places (as is explored in the second chapter).

Title Tunes versus Sound (Sonic) Logos

A sound logo is a short motif used to represent a brand aurally (sonic symbol) that generally only lasts a few seconds in duration. Sound logos are often referred to as being the audio equivalent of visual logos and are most often heard in conjunction with them.⁴⁶ Sound logos usually remain fairly consistent across adverts as they are in general only featured once during an ad.⁴⁷ While in this thesis I argue that *title tunes* are also associated with brands, they vary from the concept of sound logos mainly because they tend to be much more flexible (dynamic entities) as they are in

⁴⁴ Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*, BFI Books (London and Bloomington: BFI Publication and Indiana University Press, 1987), 26.

⁴⁵ As Daniel Jackson argues, “Very high frequency of exposure will tend, in many instances, to lessen the effectiveness of any sound to draw attention [listener fatigue].” See: Jackson, *Sonic Branding*, 141.

⁴⁶ Idem., 169.

⁴⁷ Sound logos may, and will most likely vary over time, but not to the same extent than *title tunes*, which can be heard numerous times within a single movie. Moreover, as will be discussed in chapter 5, *title tunes* are also dynamic entities in regard to their visual association (which is usually not the case with sound logos).

addition associated with evolving narratives. Indeed, *title tunes* may be presented up to 30 times within a single film (in the span of 1–3 hours), as seen in the first *Harry Potter* film that is discussed in the second chapter. It is important for *title tunes* to be highly versatile in order to avoid listener fatigue. Ideally, not all parameters of a *title tune* would be modified simultaneously, but changes may be necessary for a variety of factors, such as to fit the mood better. As the analyses undertaken for this indicate, the key element when modifying a *title tune* is to keep the melody recognisable for the audioviewers. A *title tune*, which sees too many modifications, might well work in the context of a film's score. However, it might be less likely to be recognised by the audioviewers engaged in the act of *watching* a movie and understanding the narrative. It is impossible to quantify how many modifications are too many, but there is a delicate balance to be observed; a *title tune* must retain a core identity yet if unchanged may lead to listener fatigue.

Title Tunes and the Idea of the Leitmotif

Richard Wagner is credited as being one of the first composers to attempt to create musical unity across discrete works that involved both music and a visual aspect. *Der Ring des Nibelungen*, which he started to compose in 1853, features numerous leitmotifs to an unprecedented extent within its four music dramas. Leitmotifs, as generally accredited to Wagner's practice, share many similarities with *title tunes*. They are repeated motifs within a musical work associated with a character, place, situation or emotion. Although the term has first been associated with Wagner and his music dramas, many have used it to describe recurring themes in films since then. The use of leitmotifs in movies has, however, created some debate with one of its most fervent critics being Theodor Adorno. That said, Adorno himself was very critical of the leitmotif concept in general as seen in his book *In Search of Wagner*.⁴⁸ There, he argues that Wagner's use of leitmotifs is not what it should be, with leitmotifs being diluted within the music dramas. He believes their use in operas and music dramas is also responsible for their use in films "where the sole function of the leitmotiv is to announce heroes or situations so as to help the audience orient itself more easily."⁴⁹ While Adorno does not talk specifically about film series in his numerous articles and books, he discusses how fragments of music used in a

⁴⁸ The use of leitmotifs in operas has been critiqued as well by some of Wagner's fellow composers like Claude Debussy. See: F. G. E. 'Debussy, M. Claude On Wagner's "Ring"', *The Musical Times* 49, no. 782 (1908): 233.

⁴⁹ Adorno, Theodor W. *In Search of Wagner*, trans. Rodney Livingstone (London; New York: Verso, 2009), 36.

leitmotif fashion in movies undermine the music's potential. These "leitmotifs" are not as subtle as the ones heard in Wagner's works and become elements of fetishisation.⁵⁰ One of the reasons for this is that "from the very beginning [film music] has been regarded as an auxiliary art not of first-rank importance."⁵¹ The audience's expectations have been standardised by the creation of a set of clichés in films which has led to what Adorno and Hanns Eisler call "manipulated comfort".⁵²

Adorno was highly critical of mass culture in general, describing it, alongside Max Horkheimer, as an industry. Writing in the 1940s, they argued that "Culture today is infecting everything with sameness. Film, radio, and magazines form a system."⁵³ Most importantly, they believed that the public was partly to blame for this as people's actions (or their lack thereof) favoured this system.⁵⁴ In regard to music, Adorno claimed that only "serious" music managed to avoid having an advertising function. Otherwise, he contended that "Music, with all the attributes of the ethereal and sublime which are generously accorded it, serves in America today as an advertisement for commodities which one must acquire in order to be able to hear music."⁵⁵ Similarly, in their book *Composing for the Films*, Adorno and Eisler argue that "The whole form language of current cinema music derives from advertising."⁵⁶ Although this book dates back to 1947, they made several claims that are still debated. Essentially, they believed that film music was composed with only one goal in mind: to please the audience. The way to do so was by using extensive melodies and more so, leitmotifs. Although leitmotifs "are a practical help to the composer in his task of composition under pressure",⁵⁷ it is not possible to fully develop them in movies according to Adorno and Eisler. Music is not the primary structural force there in the way that it is able to be with opera. In fact, most movies

⁵⁰ It must be mentioned that Wagner's music dramas featured continuous music, something that is atypical of films. Films are also usually shorter.

⁵¹ Eisler and Adorno, *Composing for the Films*, 46.

⁵² Idem., 60.

⁵³ Adorno, Theodor W. and Max Horkheimer. 'The Culture Industry: Enlightenment as Mass Deception', in *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (London: Stanford University Press, 2002), 94.

⁵⁴ I would argue that their study is a political critique of capitalism as they argue that cultural forms are transformed into standardised commodities for the masses in capitalist societies. Idem., 94-96.

⁵⁵ Adorno, Theodor W. 'On the Fetish-Character in Music and the Regression of Listening', in *The Culture Industry: Selected Essays on Mass Culture*, ed. J.M. Bernstein (London: Routledge, 1991), 33.

⁵⁶ Eisler and Adorno, *Composing for the Films*, 60.

⁵⁷ Idem., 4.

(apart from musicals) do not incorporate musical structures where the narrative may be halted for a musical response. Whereas music is crucial to a music drama or an opera, it could potentially be completely omitted in a film.

Eisler and Adorno believed that the use of music in movies should be planned in the early stages of a project (along with the scripts). Most importantly, “music in motion pictures should be inspired by objective considerations, by the intrinsic requirements of the work.”⁵⁸ Succumbing to clichés in relation to orchestration, harmony and/or the use of leitmotifs (melody in itself is not necessarily needed in their opinion) does not serve a motion picture properly. Yet, Adorno and Eisler “conceded” that “no motion-picture music can be better than what it accompanies.”⁵⁹ Overall, Adorno and Eisler’s critique in regard to film music is severe, and takes for granted that “pleasing the audience” is wrong. Be that as it may, in the case of the argument proposed in this thesis, it is true to say that film music is used at times as a marketing strategy and it is intrinsically linked to specific melodies (e.g. *title tunes*). In fact, Adorno and Eisler’s book is in some ways prescient of some of the ideas in this thesis, though I take a more neutral stance.

While *title tunes* definitely share similarities with leitmotifs, *title tunes* cannot be referred to as being solely leitmotifs in the context of film series. I would argue that a movie may feature both a *title tune* and leitmotifs. I base my argument on the fact that *title tunes* present a particular motif with an additional function, which should not be disregarded: marketing value. *Title tunes* are thus more powerful and valuable outside the scope of a movie than a leitmotif. This has to do with the fact that they are associated with something bigger than a character or place: a brand. While it is true that during Wagner’s lifetime opera and music drama excerpts were often played in concerts as a promotional tool, these excerpts were not disseminated for free to mass audiences as current trailers are, for example.

To some extent, *title tunes* represent the development of Wagner’s leitmotif into something else which itself evolved from other concepts. While Wagner may be seen as the iconic representative of leitmotifs, the concept of associating music with something bigger predates him. Indeed, leitmotifs developed from reminiscence motifs as well as Berlioz’s *idée fixe*. Reminiscence motifs were first used in French

⁵⁸ Eisler and Adorno, *Composing for the Films*, 120.

⁵⁹ Idem., 116.

and German operas in the late eighteenth century. These motifs represented a recurring theme used in a piece of music, a motif that could be associated with a particular character or event.⁶⁰ However, as Roger Parker explains:

While reminiscence motifs are also associated with characters, objects, and so on, they typically stand out from their musical context, and are used sparingly to point up a particular dramatic situation. Leitmotifs, on the other hand, tend to be used much more frequently, to the extent of becoming part of the basic thematic material of the work in question.⁶¹

Title tunes may therefore be understood as a hybrid of all the concepts and techniques mentioned previously, including reminiscence motifs and leitmotifs.

From the sample of films analysed I argue that *title tunes* are not static. They are commodified, and less subtle than Wagner's leitmotifs. They can be used for dramatic purposes, as well as for purely marketing purposes. In addition, while they tend to be part of the basic thematic material of the first movie (being a greater or lesser fragment of the main theme), this is not necessarily true of the subsequent films. *Title tunes* certainly help to unify all the films together musically, but their importance and presence within each individual movie varies. This is partly due to the fact that multiple composers are often called upon to work on film series. I would argue that while composers might have to incorporate a motif that I have designated as a *title tune* into an overall sound track,⁶² they might not necessarily base all their musical materials for a film on said motif. The analyses undertaken for this research suggest that this is particularly true if they did not compose it themselves in the first place. However, the composer is not the only person involved in deciding what should or should not be used in a sound track as will be explained in more detail in the subsequent chapters.

Hector Berlioz's concept of the *idée fixe* which he emphasised in his *Symphonie Fantastique* (1830) is another ancestor to the leitmotif and the *title tune*. Berlioz used this term to designate a recurring musical theme heard obsessively in this symphony. While this *idée fixe* referred to a theme rather than a motif (therefore longer than *title tunes*), his symphony only used one *idée fixe*, making his use of it

⁶⁰ Parker, Roger. "Leitmotif." *The Oxford Companion to Music*, n. d., <http://www.oxfordmusiconline.com> (accessed 6 July 2017).

⁶¹ Ibid.

⁶² *Sound track* here refers to the track that combines dialogue, music and sound design.

more akin to *title tunes* than leitmotifs.⁶³ In his music dramas, Wagner did not focus on one or a few leitmotifs.⁶⁴ As seen in *Der Ring des Nibelungen*, Wagner used huge numbers of leitmotifs within a serial work (the four music dramas feature more than sixty leitmotifs).⁶⁵ The sheer number of leitmotifs present in Wagner's Ring cycle far exceeds the number of *title tunes* present in film franchises. One would thus assume that it would be easier, relatively speaking, for an audioviewer to recognise, even remember, a *title tune* after a single viewing, than be able to do so with the significantly larger number of motivic elements in play in *Der Ring Des Nibelungen*, for example. Therefore, *title tunes* should be seen as a logical but modified version of reminiscence motifs, Wagner's leitmotifs, and Berlioz's *idée fixe*, albeit featured within a different medium and with a different purpose and function.

Still, some have argued that the musical scores for *The Lord of the Rings* (2001–2003), and *Star Wars* (1977–) resemble Wagner's music dramas, including the composers of those movies.⁶⁶ These scores do so by drawing from Wagner's concept of the *Gesamtkunstwerk* (meaning total artwork) where music and drama coexist (not drawing attention to one over the other). While I agree that these movies are more opera-like than many contemporary films due to their extensive use of leitmotifs, not all their leitmotifs qualify as *title tunes*. For example, while we hear Leia's theme from the *Star Wars* franchise across several of its films, this does not happen at strategic moments that represent the franchise overall. *Title tunes* have a structural function. Going back to Wagner and *Der Ring des Nibelungen*, had Wagner set-up a single leitmotif from this cycle as *the* leading motif, heard not only at specific dramatic moments, but also at specific narrative structural moments (such as all the overtures), then this leitmotif could qualify as the *title tune* of this cycle if it was in addition used in a promotional setting, as mentioned previously.

⁶³ Yet, the *idée fixe* was not associated with a visual component.

⁶⁴ This is somewhat ironic as the term leitmotif comes from the German *leitmotiv*, meaning "leading motif" (as if only one or a few motifs could qualify as such within a piece). That said, Wagner himself never referred to this technique as "the leitmotif", preferring to refer to the leitmotifs as "*Hauptmotiv* ('principal motif'), *thematisches Motiv* ('thematic motif'), *Grundthema* ('basic theme'), and so on." See: Parker, "Leitmotif".

⁶⁵ Grey Thomas S. 'Leitmotif, Temporality, and Musical Design in the Ring', in *The Cambridge Companion to Wagner*, ed. Thomas S. Grey, Cambridge Companions to Music (Cambridge, UK; New York: Cambridge University Press, 2008), 88.

⁶⁶ Van de Ven, Luc and Rudy Koppl. 'Howard Shore on The Lord of the Rings', *Soundtrack Magazine* 20, no. 80 (2001): n. pag; John Williams quoted in: Paulus, Irena. 'Williams versus Wagner or an Attempt at Linking Musical Epics', *International Review of the Aesthetics and Sociology of Music* 31, no. 2 (December 2000): 154.

Therefore, although the concept of the *title tune* draws from various other concepts used to designate recurring music, I would argue that it should be perceived as a separate phenomenon. As this thesis demonstrates, *title tunes* are a modern tool and suggest the extent to which film music and advertising techniques may merge. The next section provides a detailed overview of the methodology used for this project.

Methodology

As Henderson contends, “Films in the same genre might originate from the same gene pool, so to speak, but sequels ostensibly inherit DNA from their predecessors”.⁶⁷ This thesis focuses on the musical DNA of film series by analysing the concept of *title tunes*. The idea for this project developed from analysing the scores of the *Harry Potter* series, where I began to see commonalities in the use of particular musical fragments. Additional movies were analysed to explore whether musical commonalities could be identified in other film series as well. In other words, a case study approach to audiovisual textual analysis was used to analyse various film series from different movie genres. This methodology enabled the concept of the *title tune* to emerge, which would most probably not have been feasible using other approaches, such as surveying people. Movies outside the Hollywood industry – apart from *James Bond* – were not analysed as I wanted to focus on mainstream movies available to audioviewers in both Europe and North America.⁶⁸ This does not mean that *title tunes* do not exist outside the scope of Hollywood, but rather that these films will not form part of this investigation.

Although examples of cinematic seriality can be found that date back to the early 1900s, the period from 1960 represented a significant shift, hence the chosen period of study. As Sheldon Hall and Stephen Neale explain:

The success of the Bond “franchise” [...] was reflected not just in the prolific 1960s spy cycle that imitated it, but also in the regeneration of the feature-length series picture, a generic concept that had largely been dormant since the advent of the filmed made-for-TV series in the 1950s. [...] In all these respects, the Bonds recalled the serial chapter plays and B-features of the 1920s, 1930s, and 1940s, and also anticipated

⁶⁷ Henderson, *The Hollywood Sequel*, 145.

⁶⁸ The term “Hollywood films” here refers to films that are associated with studio giants (like Warner Bros., Paramount, Universal, Disney and so on) that produce big-budget movies for mass audiences and for which their headquarters are located in California. This does not mean, however, that the movies were filmed in California.

the action-adventure blockbusters of the 1980s, 1990s, and 2000s.⁶⁹

The 1960s also represented a time of change in film music (post-classical era) where composers started to use different musical styles and techniques (more will be said on this in the first chapter).

In order to facilitate the selection process, I first produced an extensive but non-exhaustive table of film series which enabled me to catalogue the different movies according to their genre⁷⁰ and time period (see appendix 1 on p. 239 – data gathered on IMDb). The sheer number of films that emerged made me realise that I further needed to refine my research. Two film genre categories were excluded: dramas and horror films. I have excluded these two genres particularly because with dramas there are a limited number of examples (none are listed in the table). Henderson notes that dramas stopped being portrayed in film series when television series started to be produced in the 1950s.⁷¹ On the other hand, horror film series were excluded because their number would have increased the scope of the project beyond what was feasible within three years. Such an investigation would certainly be of interest in the future, however, in order to further explore how the use of motifs that function as *title tunes* varies from one cinematic genre to another. Excluding these two genres left six film genre categories and more than one hundred film series to choose from.

Note on Film Genres

Classifying movies into film genres seemed like a logical and simple step, yet it proved problematic. Film genres often overlap with each other and movies can feature various elements of different genres (for example a comedy may be a thriller as well). Moreover, the very definition of the genres themselves might vary from one person to another, various subgenres exist (for example romantic comedies

⁶⁹ Hall, Sheldon and Stephen Neale. *Epics, Spectacles, and Blockbusters: A Hollywood History, Contemporary Approaches to Film and Television Series* (Detroit, Mich.: Wayne State University Press, 2010), 175-76.

⁷⁰ I follow Jonathan Gray's definition of film genres as "cultural categories used by the industry, reviewers, [and] audience members [...] alike, often with a relatively shared or at least dominant definition at any given point in time". See: Gray, Jonathan. *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (New York: New York University Press, 2010), 51.

⁷¹ Dramas tend to be portrayed within a single movie and /or television series, but not so much in film series (there are, of course, exceptions to this, such as *Magic Mike* [2012-2015]). See: Henderson, *The Hollywood Sequel*, 72.

being a sub-genre of comedies), and film genres have evolved over time and will continue to do so. When referring to film genres, Steve Neale argues that “Genres do not consist solely of films. They consist also of specific systems of expectation and hypothesis which spectators bring with them to the cinema and which interact with films themselves during the course of the viewing process.”⁷²

While some might argue that film series in themselves represent a film genre, I decided to further divide the different series in some way to see if particular conventions extended to the music. As such, the movies were classified following a general categorisation similar to that given by the film industry itself as part of this thesis examines a significant component of the movies’ marketing campaigns (trailers).⁷³ The film series provided in the appendix 1 were thus classified in the following film categories:

- action/adventure/thriller;
- animation;
- family movies;
- comedy;
- horror;
- science fiction/fantasy;
- superheroes/supervillains.

The category entitled “action/adventure/thriller” includes what might be described as crime/detective/spy films (with a hint of drama). The category “animation” defines movies that are solely animated (partly animated/live-action films were classified in the other genres), but these films could themselves fit into other categories. For example, while *How to Train Your Dragon* (2010-) is an animated film series, the movies are also fantasy films. The category “family movies” includes movies like *Spy Kids* (2001-2011), which could be described as action films, yet they are addressed to the “family” category hence this classification. It must be noted that often the horror genre includes elements of fantasy/science fiction. The former category has been separated from the latter as the horror genre’s main purpose is different (being first and foremost to scare people by featuring dark and perturbing stories). Finally, while the “superheroes/supervillains” category is in fact a subgenre of fantasy movies, there were so many of these movies at this moment in time that I elected to make a separate category for these films.

⁷² Neale, Steve. *Genre and Hollywood*, Sightlines (London; New York: Routledge, 2000), 31.

⁷³ For distributors, classifying movies into different genres helps to target the desired audience.

List of Selected Film series

The selection process of film series was not random as a randomised sampling would not have necessarily provided the variety that I ideally wanted to explore. I was specifically looking for a sample that covered different genres and decades and which featured mainstream and popular movies. As a general rule, I selected two to three film series per category. I was also eager to see how different composers dealt with recurring themes in film series. Thus, I did not limit the focus of my research to film series that featured only one composer, but rather selected a mixture of the two possibilities available: (1) franchises that were scored by one composer all the way through (like *Toy Story*) as well as (2) film series for which different composers were involved throughout the process (like *James Bond*). Table 1 highlights the different film series that were chosen as primary case studies, divided by movie genre and presented in chronological order of release within those categories. It must be noted that movies released after 2016 were not analysed to the same extent as the others, due to the difficulties of access for repeated viewing prior to a DVD or streamed version of the film. While the majority of this thesis focuses on the primary case studies mentioned below (Table 1), other movies are also discussed at times.

Selections Explained

In the action/adventure/thriller film category, *James Bond* and *The Godfather* were selected. The *James Bond* franchise was chosen as it is the only franchise that covers the entire time period from the early 1960s up until now. *The Godfather* franchise, on the other hand, was chosen in order to cover a film series with a narrower periodisation. Furthermore, *The Godfather* was chosen as overall I had more modern film series than older ones selected in the other categories.

Table 1 - Primary case studies

Title	Year of release	Number of movies analysed
ACTION / ADVENTURE / THRILLER MOVIES		
<i>James Bond</i>	(1962-)	24*
<i>The Godfather</i>	(1972-1990)	3
ANIMATION		
<i>Cinderella</i>	(1950-2015) ⁷⁴	3 (+ 1 live-action remake)
<i>Toy Story</i>	(1995-)	3*
<i>Monsters Inc.</i>	(2001-2013)	2
COMEDIES		
<i>The Pink Panther</i> ⁷⁵	(1963-1993)	8
<i>Father of the Bride</i>	(1991-1995)	2
<i>Bridget Jones</i>	(2001-2016)	3
<i>The Pink Panther</i> (remake)	(2006-2009)	2
FAMILY MOVIES		
<i>Honey I Shrunk the Kids</i>	(1989-1997)	3
<i>Princess Diaries</i>	(2001-2004)	2
SCIENCE-FICTION / FANTASY		
<i>Star Wars</i>	(1977-)	7*
<i>Harry Potter</i>	(2001-2011)	8
<i>The Hunger Games</i>	(2012-2015)	4
SUPERHEROES / SUPERVILLAINS		
<i>Iron Man</i>	(2008-2013)	3
<i>Hulk</i>	(2008)	1
<i>Thor</i>	(2011-2017)	2*
<i>Captain America</i>	(2011-2016)	3
<i>The Avengers</i>	(2012-)	2*
<i>Guardians of the Galaxy</i>	(2014-)	2*
<i>Ant-Man</i>	(2015-)	1*

* Indicates film series for which at least one other movie has been planned or was released since the analyses were undertaken.

The animation category was interesting to pick from mainly because animated prequels and sequels of feature film length were primarily non-existent before the 1990s. The following three franchises were selected: *Cinderella*, *Monsters Inc.*, and *Toy Story*. The *Cinderella* franchise was chosen as I was aware that the then upcoming live-action film was supposed to feature parts of the original animation score.

⁷⁴ Although the first *Cinderella* movie was released in 1950 (prior to the 1960s), this franchise was chosen as the sequels were made well after the 1960s (in 2002 and 2007). It is the only primary case study for which a movie was released prior to 1960.

⁷⁵ I decided to focus only on the movies directed by Blake Edwards from the original series. Therefore, the 1968 movie entitled *Inspector Clouseau* was not analysed to the same extent (more on this in chapter 4).

Analysing both the original and the remake was a great opportunity to see how recurring musical fragments that function as *title tunes* evolved over time. *Monsters Inc.* and *Toy Story* were selected as they were both scored by the same composer: Randy Newman. Although the intent of this thesis is not to focus on a single composer, I do find it interesting to see how one composer might have a different scoring approach to different franchises.

In the comedy category, I selected *The Pink Panther*, *Father of the Bride* and *Bridget Jones's Diary*. I specifically chose to analyse *The Pink Panther* because I was aware that the more recent films reused music composed by Henry Mancini from the older movies (similar to the *Cinderella* franchise). *Father of the Bride* and *Bridget Jones* were chosen to enable me to look at one series from the 1990s and one from the 2000s, that both included pop music within their sound tracks. I specifically chose *Bridget Jones's Diary* as very few romantic comedies are turned into film series.

This same logic was applied for the selection of *Honey I Shrunk the Kids* and *Princess Diaries* in the family movies' category (film series from the 1990s and 2000s, which featured pop music as well).

In the science fiction/fantasy category *Star Wars*, *Harry Potter*, and *The Hunger Games* were selected. *Star Wars* was more specifically selected as the first trilogy had a huge impact on the film music scene. It is often credited, alongside *Jaws* (1975) and *Close Encounters of the Third Kind* (1977), as having brought back the classical Hollywood film music style.⁷⁶ *Star Wars* also prefigures *Harry Potter* because of its emphasis on merchandising. *Harry Potter* offered an excellent opportunity to look at how the musical fragments I designate as *title tunes* are used outside their respective films as the franchise has generated numerous touchpoints.⁷⁷ I also decided to analyse *The Hunger Games* as it is a recent example of a condensed film series; a total of four movies that were released in four consecutive years.

⁷⁶ Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, Ashgate Popular and Folk Music Series (Aldershot, Hants, England; Burlington, VT: Ashgate, 2004), 2.

⁷⁷ As defined by Jackson, touchpoints are "The channels through which a brand communicates with its stakeholders." He defines stakeholders as "all the people involved with a brand at all levels." In this context, touchpoints would correspond to the films, the videogames, the theme parks, etc. associated with a film franchise. See: Jackson, *Sonic Branding*, 169.

The superheroes/supervillains category provided a great opportunity to select a “super-franchise” and see how recurring motifs were treated when character cross-overs were involved on a large scale. I analysed all of the films related to phases I and II of *The Avengers’* franchise, namely: *Ant-Man*, *The Avengers*, *Captain America*, *Guardians of the Galaxy*, *Hulk*, *Iron Man*, and *Thor*.⁷⁸

Secondary Case Studies

To have a sense of the history of serialisation and to understand the post-1960s period of cinema, it was important to be able to contextualise it within film history more broadly (more specifically from the beginning of synchronised sound, around the late 1920s). Therefore, I decided to select five chapter plays and older film series (that also featured a continuous narrative arc). These secondary case studies were chosen on the basis that they were accessible (it was hard in many cases to gain access to all the sequels of a series). While these film series and chapter plays have given me an idea of some of the ways recurring musical materials were used before the 1960s, more of them would need to be studied to confirm that these observations are applicable more broadly.

List of older film series and chapter plays analysed:

- *Anne of the Green Gables* (2 films, 1934, 1940);
- *Don Winslow of the Navy* (12 chapters, 1942);
- *Father of the Bride* (2 films, 1950, 1951);
- *The Green Hornet Strikes Again* (15 chapters, 1940);
- *The Thin Man* (6 films, 1934-1947).

Also related to the issue of an enriched historical context, I selected some of *The Avengers’* franchise’s numerous television series (the bigger “Marvel Universe”). I selected those that were released during phase II (none were produced during

⁷⁸ The movies have been divided into three phases so far (various diagrams are provided in a subsequent chapter). In the first phase, the main characters were introduced as well as two important organisations (S.H.I.E.L.D. and Hydra). It ended with the formation of “The Avengers” in the 2012 movie *The Avengers*. Phase II introduced other characters as well as the collapse of S.H.I.E.L.D. (*Ant-Man* being the final film of this phase). Phase III sees the superheroes (old and new ones) in a time of uncertainty in which people do not know if they can trust them. Only one film of phase III was analysed in depth: *Captain America: Civil War* (2016). See: Eisenberg, Eric. ‘Upcoming Marvel Movies: Phase 3 Title List and Release Dates’, *CINEMABLEND*, 18 April 2016, <http://www.cinemablend.com/new/Upcoming-Marvel-Movies-Phase-3-Title-List-Release-Dates-67944.html> (accessed 7 July 2016).

phase I) to see if there were some musical links between the television series and the films:

- *Agents of S.H.I.E.L.D.*, 3 seasons – 2 analysed (2014 -);
- *Agent Carter*, 2 seasons – 1 analysed (2015-2016);
- *Daredevil*, 3 seasons – 2 analysed (2015 -);
- *Jessica Jones*, 2 seasons – 1 analysed (2015 -).⁷⁹

Data Gathering Process

Tables were created in order to standardise the process of information gathering effectively.⁸⁰ These tables were completed for the individual movies as well as the overall film series (I have provided in the appendices 3-8 the completed tables for the primary case studies). All the tables include detailed information of occurrences of *title tunes*, a description as well as a short summary of the music. In order to try and understand how obvious to the audioviewer these examples might be, I also noted how much in the foreground or background the occurrences of the *title tunes* were.⁸¹

To gather the data most effectively, each movie was viewed multiple times. Each viewing took a different focal point to build a comprehensive data set for each movie. I would first watch every movie in chronological order as they were released within a franchise. During that first listening, I would gather information regarding the duration/ proportion of the score. Thus, I would write down the placement and duration of every music cue – be it diegetic or non-diegetic music – in order to calculate how much music was featured in each film (percentage). I would then go on to the second and third viewings. The second time, I would watch the movies in a single stretch of time, noting down the timings corresponding to every time I heard the motif that I designated as the *title tune* or any recurring theme(s).⁸² On the third viewing, I would *listen* to the film, but not *watch it* per se, in response to Michel Chion's masking method, and confirm the occurrences of the *title tune* or any

⁷⁹ Additional television series have since been released, including *Luke Cage* (2016), *Iron Fist* (2017), *The Defenders* (2017) and *The Punisher* (2017).

⁸⁰ Using as a basis the analytic model of *Hearing the movies*. See: Buhler, James, David Neumeyer, and Rob Deemer. *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2010), 32-33.

⁸¹ If no other elements are heard on the sound track, the music is referred to as being in the foreground, whereas a background occurrence corresponds to when dialogues/ sound design occupy a more prominent place on the sound track than music.

⁸² When a *title tune* contained more than one component (concept explained in greater detail in chapters 2-3), I added a column to the tables to specify which component was heard for each occurrence (called the "Breakdown" column).

recurring theme(s).⁸³ At the end of this process, I also analysed the film series' trailers. The trailers were analysed to establish if musical links were made between the films and their promotional campaigns. The analysis of the trailers took into consideration the sonic branding literature, where specific techniques and practices are explained in relation to adverts. As such, the emphasis was primarily put on the type of music used, its placement in the trailers (beginning/middle/end), the visuals used simultaneously with the music as well as the editing.

In order to explore other examples of seriality (sequels and chapter plays from the 1930s to the 1960s, as well as the television series) I produced a simplified form of the tables. I was mostly interested in how similar or dissimilar they were from their counterparts. I took notes on a blank document on the various musical observations I could make after seeing those movies/episodes. I watched them as many times as needed. I also watched these older films and television series after having gathered the data from the recent film series. I therefore had a good idea of what kind of information I was looking for: were there recurring musical themes? If so, how were they used and to what extent?

The *Harry Potter* franchise was analysed in more detail in order to explore how *title tunes* have been used as a multimedia tool. More precisely, I analysed various of its video games, iPhone apps, related websites, board games that included music (*Scene it*), I visited its Studio Tour in London, I attended the two-part play *Harry Potter and the Cursed Child* and I visited the theme park in Orlando, Florida.⁸⁴ I compiled the information in a different document where I tried to answer the following questions: Was the *title tune* used? If so, to what degree? Was the music featured (other than the *title tune*) taken from the films, or was newly-composed music used instead? If newly-composed music was used, was it similar in any way to the music used in the movies? Did people seem to notice the music at the theme parks and the studio tour? To what extent was music used in general? Did there seem to be a logical reasoning behind the selection of the music? What overall impression does

⁸³ Chion describes this method as a useful tool that allows someone to separate a sound from the image and hear it without being influenced by the visuals. The masking method can also be applied the other way around (looking at an image while muting the sound). See: Chion, Michel. *Audio-Vision*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 187-88.

⁸⁴ I did not include an extended analysis of the first movie of the spin-off series *Fantastic Beasts and Where to Find them* because of its release date (November 2016). I analysed the trailers related to the spin-off thoroughly, however.

the music give? Etc. Thus, the analysis of the theme park, the studio tour and the two-part play followed an autoethnographic approach.

In an entry on the forum of qualitative social research, Carolyn Ellis, Tony Adams and Arthur Bochner define autoethnography as “an approach to research and writing that seeks to describe and systemically analyse (graphy) personal experience (auto) in order to understand cultural experience (ethno)”.⁸⁵ In the context of this research, I took more specifically what they define as a “Layered accounts” approach, meaning that I self-reflected on my personal experiences to see whether I could make connections with other concepts that stood out in the data that I had previously collected (*Harry Potter* was the first franchise that I analysed) as well as with relevant literature.⁸⁶ The studio tour was visited on 31 January 2015, the theme park was visited on 20-21 October 2015, and I attended the two-part play on 14 September 2016. Visitors to these attractions were not interviewed, primarily because it was not possible to survey a representative sample at this given point in time.

An autoethnographic approach was also taken at times in relation to the movies analysed. By this I mean that I sometimes describe and discuss my experience of the movies and their sound tracks in relation to relevant literature. I have made it clear throughout this thesis whenever I relate to more personal experiences. While autoethnography has limitations and does not permit the author to talk with authority about the experience of others, here it offered the opportunity to explore how the musical fragments that I designated as *title tunes* are used and what their potential effects in different situations might be. In addition, as the concept of *title tunes* emerged from this research, starting with a more personal exploration was beneficial (ultimately narrowing down which aspects of this concept should be further researched in the future).

Accessing trailers for the movies proved more difficult than anticipated, especially for older films.⁸⁷ It is almost impossible to know how many were released for each

⁸⁵ Ellis, Carolyn, Tony E. Adams, and Arthur P. Bochner. ‘Autoethnography: An Overview’, *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* 12, no. 1, Art. 10 (2011): n. pag. <http://www.qualitative-research.net/index.php/fqs/article/view/1589/3095> (accessed 5 April 2018).

⁸⁶ Ibid.

⁸⁷ Keith Johnston argues that “Until the advent of the Internet, [...] they [the trailers] were not well archived”. See: Johnston, Keith M. *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (Jefferson, N.C.: McFarland, 2009), 2.

film as multiple trailers are usually released, and different ones are created for different markets/sectors. While many can be found on YouTube, it is hard to confirm their provenance and know for which audience they were intended (was it an international trailer, European trailer, etc.). Finding out other information, such as who composed the music for the trailers, is also quite hard. To gather the trailers, I relied more specifically on three sources: (1) the International Movie Database (ImDb), (2) the iTunes store, and (3) YouTube, relying mainly on YouTube channels created by the producing companies themselves.

One possible concern regarding my method could be the fact that I relied solely on my ears when analysing the movies (I did not have access to their scores, as is often the norm in film music studies). While this equates to normal viewing conditions, it also means that a simple distraction could make me miss something in the sound track. By watching the movies three times, I believe I have mostly overcome this weakness. Certain modern compositional techniques also proved challenging at times. Through time and the evolution of technology, the boundary between music and sound has become more permeable. More scores include elements that tend to be very similar to the sound design track.⁸⁸ It is possible that sometimes I might have notated a cue as music whereas someone else might define it as sound design. I do not believe that this affects the overall conclusions I have come to, however, as the *title tunes* I analysed did not sound like sound design.

The other difficulty someone might point out would concern the character of music and the question of identity. As such, when can we define a fragment of music as being “identical” to another one and when can we not? While in most cases, I could easily point to an occurrence of a *title tune*, some other fragments of music proved more problematic. Were these modified versions of the tune or were they simply “hinting” at the melody? When noting them down, I tried to be as precise as possible when the occurrence was modified from its original form. Were “hints” supposed to be defined as occurrences or not? I based the final decision on my judgement (how much were these segments modified and foregrounded). I consider

⁸⁸ Buhler, Neumeyer and Deemer define sound design as “Sound editing viewed artistically or aesthetically in terms of the shaping of the sound track in a film; most often associated with complex practices of blending and layering the sound track elements since the early 1970s. See: Buhler, Neumeyer, and Deemer, *Hearing the Movies*, 430.

these “hints” in the film music’s summary for each film (in the tables in appendices 3-8).

Attempts were made to contact marketing experts and composers of the film series analysed directly. Of the people contacted, only one responded: the composer Nicholas Hooper. While I have been able to incorporate published interviews for at least some of the primary case studies (where composers and directors talk about the use of recurring themes in film franchises), it is important to state that this thesis does not wish to claim that the concept of the *title tune* is recognised by the industry, as such. It is rather based on observations derived from the data I gathered. The following chapters explore how I respond to the films analysed and their associated media texts. Although it is possible to suspect a deliberate strategy from the different parties involved (creators and promoters), thorough industry research still needs to be conducted to confirm this. In fact, it is important to mention that the term *title tune* is not used by professionals, nor has it been acknowledged by them. The concept of *title tunes* is rather a concept I devised on the basis of the analyses conducted and an exploration of the place of particular musical fragments in the marketing of these films. While the thesis focuses on commonalities found in the different movies analysed and while it is possible to assume that other film series work similarly, more data needs to be gathered to confirm these commonalities as universal rules that can be applied to a broader set of films. Furthermore, the research methodology chosen does not permit me to talk with authority at this point about how the concept of *title tunes* might or might not be perceived and experienced by audioviewers. Although the chosen methodology limits the extent and kinds of claims that can be made, some claims of a speculative nature are raised at times, such as how *title tunes* may be used as a nostalgic trigger and a branding tool. The speculative nature of these claims is made clear throughout the chapters and is oftentimes supported by other research carried out in different fields of research (music psychology, composition, etc.).

Note on the Sonic Branding Literature

As Clara Gustafsson notes, “The area of sonic branding is wide”⁸⁹ and includes various topics, from elevator music, to analysing people’s behaviour in stores depending on the music being played.⁹⁰ This thesis is primarily concerned with the

⁸⁹ Gustafsson, Clara. ‘Sonic Branding: A Consumer-Oriented Literature Review’, *Journal of Brand Management* 22 (2015): 21.

⁹⁰ Idem., 21.

use of music as a branding strategy in certain kinds of films, focusing especially on the practice of sound logos. In this thesis, I refer to various books and articles written by specialists in sonic branding. Some of these are, at least in part, concerned with persuading potential clients of the power that sonic branding could bring to the marketing of their products, thereby limiting their value to this project in some respects. Indeed, while it is undeniable that music is powerful in many instances (including in adverts and films), Devon Powers argues that sonic branding specialists have made assumptions regarding the power of music:

The first assumption is that musical sound is a natural, universal language that trades on bodily, rather than mental, experience. The second assumption follows closely: the sounds of music are a vector of pure affect, a direct and untroubled way to access, trigger, and control emotional states. Third, music is a sonic 'science,' a code which can be unlocked and exploited.⁹¹

As she points out, the problem with these assumptions is that sonic branding specialists take for granted that music is heard uncritically and that ultimately the evidence they reference is not objective.

Powers' arguments regarding how the sonic branding discourse is biased are legitimate. Nonetheless, the use of sonic branding literature is here limited to three specific areas, none of which are affected by the self-interest of at least some of these authors. (1) Sonic branding specialists are referenced when using specific terminology that relates to the field, such as "sound logo". (2) Sonic branding specialists are also referenced when talking about the history of music in advertising. In those instances, the literature is used alongside scholarly research. (3) Finally, sonic branding specialists are referenced when discussing specific techniques used in advertisements, such as the placement of music in commercials, as well as how they judge the success of a marketing campaign. The literature is referenced to draw a comparison between the use of music in adverts versus in film series. The next section provides a detailed outline of this thesis.

Outline

This thesis is formed of five primary chapters. The first chapter explores seriality's place in the film industry and demonstrates that the idea of recycling materials in

⁹¹ Powers, Devon. 'Strange Powers: The Branded Sensorium and the Intrigue of Musical Sound', in *Blowing up the Brand: Critical Perspectives on Promotional Culture*, eds. Melissa Aronczyk and Devon Powers (New York: Peter Lang, 2010), 288.

this medium is far from new. This chapter mainly focuses on film series, but it also discusses other formats of seriality such as chapter plays and spin-offs. It also examines how music has been used as an advertising strategy even before the advent of radio, television and cinema through the use of sheet music, for example. Nonetheless, the history of sonic branding was highly shaped by these media. I would argue that music's use in the early days of radio, with its theme songs and eventually jingles, should as such be seen as precursors to *title tunes*. This chapter also shows that film studios started using sonic branding techniques as early as the 1930s with fanfares to accompany their studio logos at the beginning of films. The final section of this chapter suggests that the boundaries between cinema and sonic branding have blurred over time and involves a discussion of music's place within film series. Analyses of the music used in "older" sequels and chapter plays (from the 1930s to the 1960s) is provided and this suggests how the use of music within them has influenced how music is now used in film franchises.

Chapter 2 looks at some of the existing literature regarding repetition and expectations in music. It defines *title tunes* by focusing on the commonalities that can be observed surrounding their use. This chapter examines both norms used within a single franchise (such as the famous gun barrel sequence from *James Bond*), as well as commonalities that relate to certain movie genres. Drawing from the sample of films analysed, I suggest that certain movie genres are more likely than others to use *title tunes*, and why *title tunes* are usually not derived from songs. While *title tunes* have the potential of being a useful marketing tool, this chapter shows that the use of pop music in movies may overshadow a *title tune*. The chapter also includes a discussion of the concept of anticipation and how *title tunes* potentially create expectations for audioviewers from the first movie of a film franchise. This chapter finally explores trailers and the commonalities regarding the use of *title tunes* in this format. This section explains that there has been a shift in the handling of music in trailers of the franchises analysed that feature *title tunes*, where they are now being used similarly to sonic logos (detached from the theme they derive from).

Chapter 3 is based on three case studies that highlight the dynamic character of *title tunes*. These cases studies highlight that *title tunes* as such evolve over time, both within a single film as well as through the course of a film series. These changes can involve various musical parameters, such as orchestration, harmony, tempo and so on, yet a *title tune's* melody typically remains highly similar, most probably to

maintain its sonic branding value. Various reasons may explain why *title tunes* are modified over time, such as to fit an evolving narrative as well as evolving compositional styles. The chapter examines *title tunes*' dynamic character by exploring film series for which the scores have been composed by the same composer all the way through (*Star Wars* and *The Hunger Games*) in comparison with a franchise where multiple composers were involved in the process (*James Bond*). This chapter also demonstrates that a franchise can use more than one *title tune* and that *title tunes* may have multiple components.

Chapter 4 situates the *title tune* in relation to the concepts of collective nostalgia, emotional branding and target audiences. It specifically focuses on franchises that have reused their *title tunes* across more than one film series (such as *The Pink Panther*) as well as franchises that have tried to recreate the "original" sound of their *title tunes* in later movies. While not all occurrences of a *title tune* will have the same impact on the audience, my interpretation of the data suggests that many of these occurrences could be understood to be used as emotional triggers, if not as nostalgic triggers. As such, this chapter suggests that *title tunes* should be understood as enabling "added value" and it explains how they may be involved in the creation of nostalgia. In this context, various factors might come into play, such as the audioviewers' knowledge of a franchise, and the placement of an occurrence.

Chapter 5 explores how other aspects of transmedia exploitation (such as video games) use *title tunes*. Here I focus on one franchise, *Harry Potter*, and it most specifically focuses on the use of music in the first movie of the spin-off series *Fantastic Beasts and Where to Find Them* (and its trailers), the theme park in Florida, the studio tour in London, as well as two of its video games. While sonic branding specialists argue that sound logos should be used consistently, this chapter demonstrates that this is not necessarily the case in the context of film franchises and *title tunes*. The chapter also explains why *title tunes* might be omitted on certain occasions and what the implications might be.

The conclusion explores the concept of market saturation and suggests why certain film franchises have not used *title tunes* so far, or at least to a much lesser extent. It also discusses some of the aspects regarding *title tunes* that are still to be researched, for example regarding certain movie genres, periods in cinema history, as well as other cinemas, such as Bollywood. The conclusion also examines recent trends that might influence the concept of *title tunes* in the future, such as pop music.

Chapter 1: Early Sequels and the Origins of Sonic Branding

From the analyses I have undertaken, it may be understood that the concept of *title tunes* did not emerge fully formed from nowhere. The idea of marketing via music predates the advent of sound in films and movies in general.¹ To better understand the role and importance of music within film series in modern times, it is crucial to understand the history of cinematic seriality as well as how and why I believe music has come to play such an important role within film series. This chapter is thus concerned with the history and origins of *title tunes* and it is divided into three main sections. The first section presents a summary of the origins of sequels. It aims to explain why sequels in the cinematic medium were a logical option to pursue although their producers have faced some challenges over the years. This section looks at how sequels have developed over time and are now intrinsically linked to the concept of franchises. It also explores the different formats of these various film series that have coexisted for many years: those of a short episodic form often referred to as chapter plays, and those of a more self-contained long form. The second section then focuses on music and advertising. More specifically, it looks at how music first became involved in marketing strategies across various media, namely radio, television and cinema. These media are linked to one another. This section explores how they have developed and influenced each other and it emphasises this aspect specifically in regard to the U.S. market, as the focus of this thesis is on films from Hollywood. The third and final section of this chapter is concerned with classical Hollywood scoring. It is demonstrated through various examples that the musical fragments I have designated as *title tunes* have been influenced by this style and that they follow certain of its defining features. This section also discusses various examples that used a recurring musical theme across movies prior to the 1960s.

Sequels, a Brief History

Film series and remakes have been a part of the film industry since its infancy. Carolyn Jess-Cooke contends that “A major reason for the early practice of film serialization lies in the proliferance of serials in the literary world.”² As literary

¹ See for example: Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*, Film and Culture (New York: Columbia University Press, 1998), 27.

² Jess-Cooke, Carolyn. *Film Sequels: Theory and Practice from Hollywood to Bollywood* (Edinburgh: Edinburgh University Press, 2009), 17.

serials were a common and popular feature of nineteenth century newspapers, it only seemed natural to transpose this practice to the new medium when what we now call cinema was invented.³ The practice was important in both Europe and America, as Rudmer Canjels further demonstrates.⁴

It is unclear as to which was exactly the first sequel, as early film catalogues did not necessarily allow for the classification of sequels.⁵ Nonetheless, it is clear that the recycling of material, and in some cases blatant unauthorised copying, was a common feature in the USA up until the creation of the Motion Picture Patents Company (MPPC, Edison Trust or Trust) in 1908.⁶ While blatant copies gradually stopped following the creation of this company, Peter Decherney argues the Edison Trust “built its oligopoly on another form of unauthorised copying”.⁷ Indeed, members of the MPPC would base their movies not on original stories, but rather on existing works from other media without getting any prior consent from the creators of those stories. It was only after the settlement of a court case in 1911 concerning the movie *Ben-Hur* (1907) that this practice was halted. This case was also important in the USA, as it led to the Townsend Amendment (1912), which included movies in the American Copyright Act for the first time.⁸

Even though numerous early films featured the “recycling” of materials, they did not necessarily constitute sequels yet. Stuart Henderson claims that “Before movies told coherent stories with recognisable characters, they could not present the sequels to those stories.”⁹ He believes that it is the standardisation of exhibition, distribution and production practices that eventually had a major influence on the advent of the sequels. Towards the beginning of the twentieth century, films were being screened in a variety of venues. “Often, film was part of a larger program of entertainment, meaning both that audiences were unlikely to be paying solely to see

³ Jess-Cooke, *Film Sequels*, 17.

⁴ Canjels, Rudmer. *Distributing Silent Film Serials: Local Practices, Changing Forms, Cultural Transformation*, Routledge Advances in Film Studies 7 (New York: Routledge, 2011), xvi.

⁵ Jess-Cooke, *Film Sequels*, 16–21.

⁶ The MPPC comprised the most important film companies of the time, such as Edison, Vitagraph, Biograph, and so on. See: Canjels, *Distributing Silent Film Serials*, 6.

⁷ Decherney, Peter. *Hollywood's Copyright Wars: From Edison to the Internet*, Reprint edition (New York: Columbia University Press, 2013), 35–36.

⁸ Decherney, *Hollywood Copyright Wars*, 45–54, 286; Hovet Jr, Ted. ‘The Case of Kalem's *Ben-Hur* (1907) and the Transformation of Cinema’, *Quarterly Review of Film and Video* 18, no. 3 (1 July 2001): 283–94.

⁹ Henderson, *The Hollywood Sequel*, 9.

moving pictures, and that producers had very little control over the context in which they were presented.”¹⁰ Such practices meant that it was almost impossible for producers and exhibitors to tell if the viewers had seen (or paid attention to) certain movies or not. Consequently, sequels were still not a viable option. It was, however, a different story for series with interchangeable episodes as viewers did not need to have seen a previous instalment to watch a specific episode. Many of these series would base their stories on comic strips, such as the *Happy Hooligan* movies, of which more than 20 were released between 1900-1904 (though not necessarily by the same production companies, as companies then copied each other’s materials).¹¹ Although film series that featured interchangeable episodes existed before sequels, Henderson states that sequels (including chapter plays) were more prevalent in the 1910s than film series such as the *Happy Hooligan* movies (see Figure 6 and Figure 7 on page 53).

Henderson identifies director D.W. Griffith as the instigator of sequels, directing what he believes to be the first sequel: *His Trust Fulfilled* (1911), sequel to *His Trust* (1911). Griffith, who was already familiar with film series having directed the *Jones* series (1908-1909), wanted to tell a story that could not fit in the regular movie timeframe of that time (one reel films, like *His Trust*, would last about 10-12 minutes in duration).¹² Griffith therefore used an intertitle at the beginning of the movie *His Trust* to emphasise that this film was the first of two (see Figure 2). In *Distributing Silent Film Serials*, Canjels argues that Griffith’s production company – Biograph, a member of the MPPC – released the two films against his will, however. “Griffith had wanted to release it as a single film, but anticipating a rejection, he had purposely made each film a complete story.”¹³ The two movies would thus probably have been released as a single film rather than two movies had they been

¹⁰ Such practices gradually stopped during the Nickelodeon boom (emergence of what could be described as the first movie theatres), which Henderson notes happened between 1905-1908. Ibid.

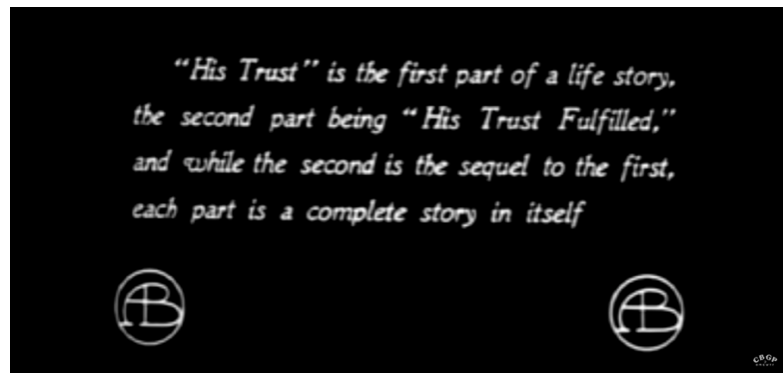
¹¹ Drew, Bernard A. *Motion Picture Series and Sequels: A Reference Guide*, Routledge Library Editions Cinema (London: Routledge, 2014), 10.

¹² Henderson, *The Hollywood Sequel*, 11–12.

¹³ Canjels, *Distributing Silent Film Serials*, 9–10.

produced by a non MPPC member or in later years.¹⁴ Indeed, Shelley Stamp states that feature films (of one hour or more) were produced as of 1913.¹⁵

Figure 2 - Intertitle from the movie *His Trust*¹⁶



Canjels believes the MPPC had a major role in the development of sequels in the USA. Similar to Henderson, he argues this is the case as “Seriality is connected strongly with and dependent on production and distribution possibilities and conventions that are often directly linked with the perceptions of the film industry itself on how a feature could function best.”¹⁷ Seriality in this case almost guaranteed repeat audiences and made it possible to experiment with longer narratives.¹⁸ The MPPC effectively helped standardise production and distribution practices of motion pictures in the USA. All the major American film companies and the major distributor (George Kleine) were members of the Trust. As Tom Gunning explains, “The MPPC was a patent-pooling organization [...]. It was believed the MPPC could dominate production and that no films could be made without violating its combined patents.”¹⁹ Its patents also covered projectors and film stocks. The MPPC influenced distributors and exhibitors as well, imposing a series of regulations (including the respect of release dates, the payment of royalties, and so

¹⁴ MPPC members initially only produced one reel films, where independents and those outside the Trust released multiple-reel movies. See: Gunning, Tom. ‘Motion Picture Patents Company (MPPC)’, ed. Richard Abel, *Encyclopedia of Early Cinema* (Abingdon: Taylor & Francis Ltd., 2005), 626.

¹⁵ Stamp, Shelley. *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon* (Princeton, N.J.: Princeton University Press, 2000), 5.

¹⁶ Change Before Going Productions, *His Trust (1911) - D. W. Griffith | G.W. Bitzer*, YouTube, 4 September 2012, <https://www.youtube.com/watch?v=QmBQiUCbgqw> (accessed 30 June 2016). 00:00:14.

¹⁷ Canjels, *Distributing Silent Film Serials*, 5.

¹⁸ Idem., 5–7.

¹⁹ Gunning, ‘Motion Picture Patents Company (MPPC)’, 626.

on). The MPPC's life was, however, cut short in 1915, when the US government won its antitrust legislation case against the company.²⁰

Following the downfall of the MPPC, Henderson claims that it was two events in particular that prompted the industry to turn to cinematic seriality, the first event relating to distribution practices. Towards 1915 Paramount introduced a programme which prompted exhibitors who agreed to it to only screen Paramount's movies.²¹ This agreement relied on the fact that exhibitors would receive two movies each week. It also meant that Paramount had to deliver more movies than it had done in the past. Quickly finding source material was of primary importance and this could explain why producers relied more on film series (sequels as well as movies with interchangeable episodes) as cinematic seriality made it easier to respond to the demand.²²

The second event that influenced the industry would be the "star system" whereby famous actors would sign long-term contracts with studios. This meant that it was easy for studios to produce series; whether or not the actors wanted to take part in a sequel, they had no choice if the studio went forward with the project.²³ Both practices were effective up until the Paramount decree of 1948, which, as Henderson states, forced "Paramount, and ultimately the other major studios, to divest themselves of the theatres they owned across the United States."²⁴ The Paramount decree was important as up until then, the major studios were effectively running a cartel – an oligopoly through such practices as block booking.²⁵ As Roy Prendergast

²⁰ Gunning, 'Motion Picture Patents Company (MPPC)', 626.

²¹ Other studios quickly adopted this tactic as well.

²² Henderson, *The Hollywood Sequel*, 17.

²³ During the studio system, actors and actresses signed exclusive contracts with specific studios in the hopes of being granted work (commonly called the star system). The majority of directors would sign such contracts as well. With these contracts, the studios could "create" stars and make sure only they would profit from them. Towards the 1940s, however, this system slowly started to crumble (although it took more than a decade before it was completely over). See: Gomery, *The Hollywood Studio System*, 4, 9–10.

²⁴ Henderson, *The Hollywood Sequel*, 176.

²⁵ Block booking would correspond to the act of selling multiple movies to exhibitors together (like a package deal). Studios could as such sell their B-movies (made with lower budgets) along with their A-movies. See: Idem., 31.

mentions, the Paramount decree was also important as it meant “that now each film would have to be good enough to sell itself.”²⁶

Sequels versus Chapter Plays

As of the 1910s, both sequels and chapter plays were produced. While both refer to serial narratives, they differ as sequels comprise productions of feature film length.²⁷ Chapter plays, on the other hand, are shorter. They are sometimes referred to as serials. They feature a series of episodes of about 20 minutes in duration (between one and two reels usually) for which a chapter – episode – would be released every week. As Ilka Brasch and Mayer Ruth contend in their article “Modernity Management: 1920s Cinema, Mass Culture and the Film Serial,” chapter plays would be presented in theatres together with the screening of a feature film or as part of a variety programme. The episodes would normally end with a cliffhanger (some kind of unresolved action), followed by an image similar to that seen in Figure 3. “They typically contained between twelve and twenty two-reel episodes connected by means of action cliffhangers, with one episode starting immediately where the previous one left off, repeating the cliffhanger at the outset.”²⁸ Alan Barbour further argues that chapter plays were most often based on popular culture in the form of comics, radio serials and pulp magazines.²⁹

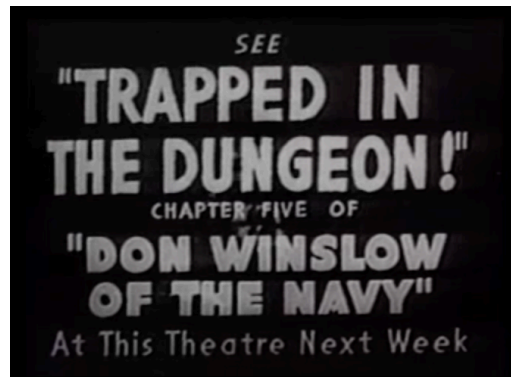
²⁶ Prendergast, Roy M. *Film Music: A Neglected Art: A Critical Study of Music in Films*, 2nd edition (New York; London: W.W. Norton & Company Inc., 1992), 99.

²⁷ In the 1910s, movies of feature film length gradually got longer. Griffith directed one of the most influential early feature film: *The Birth of a Nation* (1915). The more than three-hour-long movie “established the feature as the norm rather than the exception.” See: Nowell-Smith, Geoffrey, ed. *The Oxford History of World Cinema* (Oxford: Oxford University Press, 1997), 38–39.

²⁸ Brasch, Ilka and Mayer Ruth. ‘Modernity Management: 1920s Cinema, Mass Culture and the Film Serial’, *Screen* 57, no. 3 (Autumn 2016): 303.

²⁹ Barbour, Alan G. *Cliffhanger: A Pictorial History of the Motion Picture Serial* (New York: A & W Publishers, 1977), 89.

Figure 3 - Still from *Don Winslow of the Navy* (1942) - Chapter 4: Towering Doom³⁰



The Edison Studios (a member of the MPPC) released the forerunner of the chapter play, *What Happened to Mary?*, in 1912. *What Happened to Mary?* comprised twelve episodes released on a monthly basis that did not, however, yet feature the cliffhangers that have come to represent this format. Canjels states that it was only in December 1913 with *The Adventures of Kathlyn* (produced by the Selig Polyscope company, also a member of the MPPC) that the chapter plays as we know them were truly implemented. Not only did *The Adventures of Kathlyn* use cliffhangers, but there is also evidence to suggest that it released its episodes on a weekly basis rather than once a month.³¹ Other chapter plays from the different production companies quickly followed its release, most of which featured female heroines.³² However, various surveys carried out in the 1910s show that chapter plays were not popular amongst everyone. In fact, chapter plays gradually started to target

³⁰ *Don Winslow of the Navy: Chapter 4 – Towering Doom*, directed by Ford Beebe and Ray Taylor, 1942. 00:17:23.

³¹ The evidence is not conclusive, however. Stamp argues that this chapter play instead released the episodes biweekly (in contradiction to Canjels statement). Nonetheless, she mentions that “There is also some indication that exhibitors might have broken up two-reel installments and shown them in varying arrangements.” See: Canjels, *Distributing Silent Film Serials*, 15–16; Stamp, *Movie-Struck Girls*, 104, 119.

³² Stamp argues that this was the case as the film industry was trying to attract women to the movie theatres (Roger Hagedorn believes that in 1910, 75% of the viewers consisted of males). This included various chapter plays produced in 1914-1915 (as well as later on) like *The Perils of Pauline* (1914), *The Exploits of Elaine* (1914), *Ventures of Marguerite* (1915), and *Runaway Jane* (1915). See: Stamp, *Movie-Struck Girls*, 102–4; Hagedorn, Roger. ‘Doubtless to Be Continued: A Brief History of Serial Narrative’, in *To Be Continued: Soap Operas around the World*, ed. Robert Clyde Allen (London; New York: Routledge, 1995), 34.

children as “after the 1910s it became more obvious that serials were slapdash juvenile movies for ‘Saturday afternoon at the Bijou’.”³³

As William Cline argues, numerous serials were produced following the advent of the talkies. In order to entice the audience to watch other serials, exhibitors would usually feature a “bonus” episode in conjunction with the last episode of a chapter play, meaning the first episode of another serial.³⁴ Chapter plays were popular amongst the younger demographics. Examples of chapter plays produced in the sound era include *Buck Rogers* (1939), and *Don Winslow of the Navy* (1942). Chapter plays could also have sequels, as seen with *The Green Hornet Strikes Again!* (1940), sequel to *The Green Hornet* (1940).³⁵ Eventually, though, this format moved to television as television series in the early 1950s.³⁶

It is important to note that big studios did not produce chapter plays from the 1920s onwards, but rather only smaller companies like Pathé and Universal.³⁷ Chapter plays generally “were not screened in the prestigious movie palaces but in independent neighbourhood theatres”.³⁸ Furthermore, as Scott Higgins mentions, “Budgets [for chapter plays] were miserly, with Republic and Columbia spending between \$140,000 and \$180,000 per series on average and Universal between \$175,000 and \$250,000 [in the 1930s and 1940s].”³⁹ This roughly corresponded to what was spent on standalone films at the time. The shooting of all of the episodes also had to be completed in the time span of four to six weeks.⁴⁰ Jack Mathis suggests that individual episodes of chapter plays made by Republic, to name one company, only took a week to post-produce.⁴¹ In order to meet all the deadlines and budget constraints, chapter plays relied heavily on various formulas and

³³ Nowell-Smith, *The Oxford History of World Cinema*, 110.

³⁴ Cline, William C. *Serials-ly Speaking: Essays on Cliffhangers* (Jefferson, North Carolina: McFarland Publishing, 1994), 19.

³⁵ Both chapter plays were themselves based on a radio serial of the same name. See: Rainey, Buck. *Serials and Series: A World Filmography, 1912-1956* (Jefferson, N.C.; London: McFarland & Company Inc., Publishers, 1999), 103–4.

³⁶ Nowell-Smith, *The Oxford History of World Cinema*, 105–11.

³⁷ Most major production companies did produce chapter plays in the 1910s, with the exception of Biograph. See: Stamp, *Movie-Struck Girls*, 104.

³⁸ Brasch and Ruth, ‘Modernity Management’, 304.

³⁹ Higgins, Scott. *Matinee Melodrama: Playing with Formula in the Sound Serial* (New Brunswick, N.J.: Rutgers University Press, 2016), 6.

⁴⁰ Ibid.

⁴¹ Mathis, Jack. ‘Foreword’, in *Valley of the Cliffhangers* (Northbrook, Ill.: J. Mathis Advertising, 1975), viii.

conventions like cliffhangers.⁴² Certain formulas and conventions also applied to the music as will be explained in the final section of this chapter. Additionally, Cline argues that the first three episodes within a serial were often better than the other chapters, as these were the ones that the exhibitors could usually see beforehand to help them decide whether they wanted to screen a serial or not.⁴³

Roger Hagedorn argues that newspapers quickly realised they could use movies as a cross-promotional tool if they invested in film production. The concept was to adapt literary serials from their newspapers onto the screen, so that the chapter plays and literary serials could co-exist and promote one another, relying on the fact that people like what they know.⁴⁴ In fact, as highlighted by Stamp, both *What Happened to Mary?* and *The Adventures of Kathlyn* were released simultaneously in print and on screen (the former was published in a magazine called *The Ladies World*, while the latter was published in a newspaper: *Chicago Tribune*).⁴⁵ This began to be a more regular practice from 1914-1915, yet it was quickly noticed that serials could stand on their own, without support from a literary serial to exist.⁴⁶

Product tie-ins were seen as another way of cross-promoting film series, as well as chapter plays and independent films from the 1910s. In fact, many production companies created publicity departments at the beginning of the twentieth century to promote their products. As Stamp notes, some of the product tie-ins offered back then included “calendars, spoons, pillow tops, pin cushions”, etc.⁴⁷ While almost all movies were promoted in some way, Stamp believes that serials offered many more product tie-ins due to the fact they were screened in theatres for longer periods of time.⁴⁸ This effectively started right away with *What Happened to Mary?*, which was accompanied by other products such as games and sheet music (more will be said on the musical aspect below). Another popular promotional strategy took the shape

⁴² Conventions also dictated the episodes’ structure. As such, “Chapters tend to alternate action and exposition in a five-part structure: A-b-C-d-E. A, C, and E are action sequences spaced at the start, middle, and end of a typical fifteen-to-twenty-minute episode. The remaining two parts, b and d, tend to be dialogue sequences in which heroes and villains lay their plans.” See: Higgins, *Matinee Melodrama*, 29.

⁴³ Cline, *Serials-ly Speaking*, 21.

⁴⁴ Hagedorn, ‘Doubtless to Be Continued’, 28–34.

⁴⁵ Stamp, *Movie-Struck Girls*, 104.

⁴⁶ Hagedorn, ‘Doubtless to Be Continued’, 28–34.

⁴⁷ Stamp, *Movie-Struck Girls*, 122.

⁴⁸ As Higgins mentions, feature films were usually only screened in theatres for about a week, whereas episodes of a single chapter play would be screened there for a duration of about three months. See: Higgins, *Matinee Melodrama*, 19.

of contests. Readers of *The Ladies' World* were for example encouraged to speculate on Mary's fate in the form of essays (with a \$100 cash prize).⁴⁹ Therefore, while modern franchises offer many product tie-ins, this idea is far from new.

Sequels Post-1950

Columbia Pictures' *Blazing the Overland Trail* (1956) was the last chapter play to ever be released in Hollywood. Other studios had already stopped producing this format shortly after the end of the Second World War. In his book *Fifty Years of Serial Thrills*, Roy Kinnard contends that it was a mixture of social and economic factors that led to the downfall and ultimate end of this format. As labour unions gradually gained more power, production costs increased due to the higher wages given to everyone.⁵⁰

As those production costs rose, the serials [chapter plays], always low man on the totem pole at the Hollywood movie factories to begin with, were forced to slash their already distressingly low budgets, and as corners were mercilessly trimmed the films naturally lost more and more of their audience following, producing less income, which of course necessitated further budget cuts, and so on.⁵¹

The increasing popularity of television in the early 1950s also influenced serial and sequel production, as well as the cinematic medium as a whole (including the production of B-movies). This event was, however, perceived as a threat by the film industry as people now had access to a visual medium directly from their homes, including television series from the late 1950s onwards.⁵² The popularisation of television not only affected cinema, but also radio, stealing away advertisers and triggering the decline of the radio serial.⁵³ This was mostly due to the fact that

⁴⁹ This type of contest had been previously used for literary serials before the advent of chapter plays. See: Stamp, *Movie-Struck Girls*, 6, 120–22.

⁵⁰ Kinnard, Roy. *Fifty Years of Serial Thrills* (Metuchen, N.J and London: Scarecrow Press, 1983), 2–3.

⁵¹ Idem., 3.

⁵² Some of these television series were based on pre-existing sequels and chapter plays, such as the series *The Thin Man* produced by MGM Television, which aired from 1957–1959. See: Henderson, *The Hollywood Sequel*, 59.

⁵³ Up until the advent of television, radio serials and series were not only popular but also prominent on the radio scene (especially as of the 1930s). People would tune in to listen to those shows on a regular basis making some of these eventually top-rated shows in the USA. See: Rodger, Ian. *Radio Drama* (Old Working, Surrey: The Gresham Press, 1982), 2–3; Crook, Tim. *Radio Drama: Theory and Practice* (London; New York: Routledge, 1999), 3–7; Sterling, Christopher H. and John M. Kittross. *Stay Tuned: A Concise History of American Broadcasting*, 2nd edition (Belmont, California: Wadsworth Publishing Company, 1990), 78–79.

television based its programming on that of radio, making the programmes on the radio seem redundant. Despite the advent and popularisation of television, some film series continued to be produced, although to a lesser extent. As Roy Prendergast explains:

By 1952 Hollywood realized that it would be unable to stem television's rising popularity. If films and television were to coexist, Hollywood thought, then movies must give American audiences what TV did not. The most obvious and striking difference between TV and films was the size of the screen. While TV was in its technological infancy, films had the benefit of over fifty years of technological research in color, properties of lenses as well as special effects. TV, on the other hand, had not yet developed color or videotape. Hollywood's two primary weapons in its counterattack on TV were to be size and technical gimmickry [like 3-D technology].⁵⁴

As Henderson notes, "the low-point for big screen seriality was the decade between 1955 and 1964, during which time only forty-three sequels and series films appeared; a stark contrast to the 285 equivalent releases in the ten years prior."⁵⁵ Henderson believes the popularisation of television to be only partly responsible for the decline of cinematic seriality during those years. Another contributing factor would be the result of the Paramount decree: as exhibitors were now allowed to project movies from different studios, it meant that each studio did not have to produce as many movies individually.⁵⁶ Moreover, the "star-system" was beginning to crumble, meaning that producing sequels was harder than before as individual talent (actors and directors) could refuse to work on any project.⁵⁷

Roger Hagedorn argues that film series carried, and still carry, a variety of functions: (1) each individual movie within a series promotes the other one(s); (2) sequels encourage product loyalty; and (3) sequels "promote the very medium in which they appear."⁵⁸ This perhaps explains why film series never completely died out although they went through various phases. In fact, by the late 1970s, some sequels started to generate blockbuster movies in now famous film franchises like *Star Wars*. Annette Davison, amongst others, claims that many action-adventure movies produced in the late 1970s and 1980s (such as the first *Star Wars* trilogy

⁵⁴ Prendergast, *Film Music*, 99.

⁵⁵ Henderson, *The Hollywood Sequel*, 55.

⁵⁶ Ibid.

⁵⁷ Gomery, *The Hollywood Studio System*, 4, 9–10.

⁵⁸ Hagedorn, 'Doubtless to Be Continued', 29.

[1977-1983], and the first *Indiana Jones* trilogy [1981-1989]) “owe much to the serials and B-movies of the classical Hollywood era, though the films’ promotion and publicity campaigns signalled a new era in the marketing and distribution of Hollywood cinema”.⁵⁹ A very simple example of how these films borrow from chapter plays can be seen at the beginning of every *Star Wars* film with its opening crawl, explaining what has happened prior to a specific episode in the narrative (see Figure 4). Even certain protagonists from contemporary films are based on characters from chapter plays, such as Darth Vader based on the character of the Lightning from *The Fighting Devil Dogs* (1938) – see Figure 5.⁶⁰

While *Star Wars* and *Indiana Jones* definitely influenced the film industry and the number of film series now available to audioviewers, Higgins believes that “Perhaps the first and certainly the most commercially successful and influential inheritor of serial convention was Albert Broccoli and Harry Saltzman’s *James Bond* series launched in 1962, six years after the last sound serial.”⁶¹ *James Bond* reinstated this idea that serialised movies featuring various conventions and formulas could still generate interest from the public.⁶² One of the main differences is, however, that this franchise (and most modern ones) is aimed at an older audience compared to chapter plays, which targeted children. This was achieved through the addition of sex and humour, with Higgins stating that “The Bond world is as artificially sexual as the serial [chapter play] world is chaste.”⁶³

⁵⁹ She argues this also coincides with the re-emergence of classical Hollywood scoring techniques that many attribute to John Williams (composer of these films). See: Davison, *Hollywood Theory, Non-Hollywood Practice*, 2.

⁶⁰ Cline, *Serials-ly Speaking*, 131.

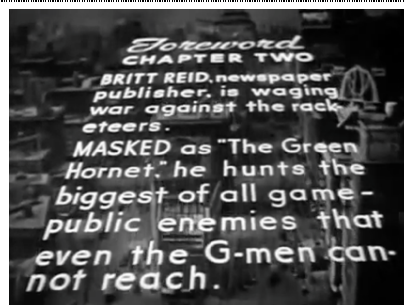
⁶¹ Higgins, *Matinee Melodrama*, 157.

⁶² Most of the *James Bond* movies feature various conventions and formulas. For example, Higgins mentions the case of the Bond girls. As such, in each movie there are usually two to three Bond girls, the last one being the most important one (with the first one or two girls typically getting killed). Although not mentioned in his book, another example would concern the plot. Indeed, Bond almost always gets captured by the villain who subsequently reveals his evil plot to him. Bond then manages to escape and save the world. See: Idem., 158.

⁶³ Idem., 159.

Figure 4 - Comparison of the opening crawls from *The Green Hornet* (1940) and *Star Wars* (1977)

Crawl from *The Green's Hornet* second chapter⁶⁴



Crawl from *Star Wars Episode IV: A New Hope*⁶⁵

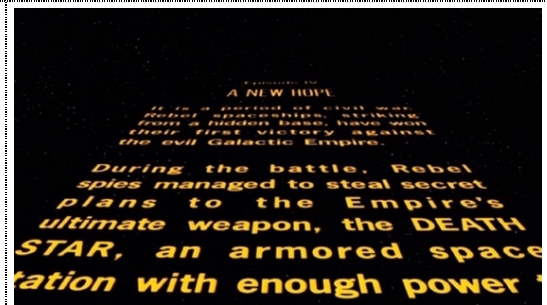


Figure 5 - Comparison of characters from *The Fighting Devil Dogs* (1938) and *Star Wars* (1977)

The Lightning (on the left) from *The Fighting Devil Dogs*⁶⁶



Darth Vader (on the right) in *Star Wars Episode IV: A New Hope*⁶⁷



The success of franchises like *James Bond*, *Star Wars* and *Indiana Jones* eventually reinstated the popularity of film series among everyday viewers, which had decreased in the 1950s. Nowadays sequels, prequels, spin-offs, part II movies and remakes are more than ever present in the cinematic industry as is demonstrated in the charts and figures discussed below (pp. 51-53). Yet, Henderson argues cinematic seriality has flourished since its inception. The *James Bond* franchise created a template for contemporary film series where a new movie is released "at regular intervals, but with a sufficient gap (generally around a year) between each to warrant its marketing as an event."⁶⁸ Canjels adds that:

⁶⁴ *The Green Hornet: chapter two – Thundering Terror*, directed by Ford Beebe and Ray Taylor, 1940. 00:01:35.

⁶⁵ *Star Wars: Episode IV – A New Hope*, directed by George Lucas. 1977. 00:01:09.

⁶⁶ IMDb - International Movie Database, 'The Fighting Devil Dogs (1938) – Photo Gallery', <http://www.imdb.com/title/tt0030133/mediaviewer/rm2706970624> (accessed 12 December 2017).

⁶⁷ *Star Wars: Episode IV – A New Hope*, directed by George Lucas. 1977. 00:09:42.

⁶⁸ Henderson, *The Hollywood Sequel*, 70.

Today, seriality is still present as a pervasive form and is adapted and transformed in different media and cultural spaces. For instance, the use of sequels that started in the late 1970s can be seen as a distribution strategy in which blockbusters are pilots for possible new episodes. Of course, lately the more regularized serial form seems to have returned, with yearly planned global distribution of an event, as can be seen with *Star Wars*, *The Lord of the Rings*, or *Harry Potter*. Like silent serials, these narratives proliferate in transmedial circulations, appearing alongside computer games, novels, or toys.⁶⁹

The fact that film series market new instalments as events is discussed in chapters 4 and 5.

While cinematic seriality has evolved in the past hundred years, certain things have remained similar, notably the fact that only specific types of stories seem to be subject to frequent serialisation. Henderson states that “crime and mystery thrillers, horror and fantasy”⁷⁰ have tended to be the most serialised genres of movies. Before the advent of television, family comedies and dramas were also often serialised. These latter genres, however, seem to have been transferred to television series for the most part. Moreover, complying with the audience’s expectations has also remained a priority for producers. As Henderson argues:

[T]he makers of sequels or series establish highly particularised sets of conventions and unique miniature ecosystems in which take place the interplay between audience expectation and the balance of differentiation/replication. Like any ecosystem, these conventions are subject to external and internal influences and, in order better to understand both the nature of these influences and the changes they might affect, it is necessary not only to consider which kinds of conventions are established from one film to the next, but how those conventions persist or change over time.⁷¹

This specific point is discussed in further detail in relation to *title tunes* in the second chapter.

Serialised Form and Streaming Websites

Hagedorn argues the “most significant competition any serial could face is any serial in a newly emerging mass medium.”⁷² While it is true that series can be threatened by the arrival of a new medium (as radio serials and chapter plays were

⁶⁹ Canjels, *Distributing Silent Film Serials*, 182.

⁷⁰ Henderson, *The Hollywood Sequel*, 72.

⁷¹ Idem., 147.

⁷² Hagedorn, ‘Doubtless to Be Continued’, 41.

threatened by television series in the 1950s), new media can also increase the demand for them. As Henderson states, home video, which first started in 1975, “stimulated feature-length seriality to an extent that had not been seen since the 1930s.”⁷³ Home video in fact initiated various trends, including: the production of low-budget movies as well as direct-to-video (DTV) movies, especially from the 1990s onwards. Disney was influential in the development of these two trends, creating sequels to prior successes, yet on very low-budgets as direct-to-video movies (compared to the initial movies). A successful example would be *The Return of Jafar* (1994), sequel to *Aladdin* (1992).⁷⁴

The new medium that could be perceived as the biggest “threat” for film series and television series of today would be original series streamed via the internet, as on *Netflix*, *Amazon*, and *Hulu*.⁷⁵ They appear not to have negatively influenced the production of film series from the two other mediums, sometimes in fact working in collaboration with them by generating spin-offs and companion shows.⁷⁶ Yet, there is cause for concern for both traditional television channels and cinema. According to data provided by the FX Research Networks, the number of series created by these new Internet platforms increased from 4 to 93 from 2009 to 2016, a number likely to increase.⁷⁷ Only time will tell how streaming websites, television and cinema will coexist in the future, but as of now, the popularity of film series is undeniable as demonstrated in the following four charts and figures.⁷⁸ The first chart illustrates the 20 highest-grossing movies of all time globally (data as of June 2017). As can be observed, only two of the movies listed are not part of film series –

⁷³ Henderson, *The Hollywood Sequel*, 74.

⁷⁴ Idem., 74–81.

⁷⁵ Netflix, Amazon, and Hulu offer on-demand streaming services by using their Internet websites as portals. By paying a monthly fee, their subscribers have access to a variety of movies, documentaries, television series, etc., in a variety of countries worldwide. These distribution channels also produce their own original series, such as Netflix’s *Orange Is the New Black* (2013-), Amazon’s *The Man in the High Castle* (2015-), and Hulu’s *11.22.63* (2016).

⁷⁶ For example, *Netflix* produces some television series that are part of the bigger Marvel Universe: *Jessica Jones* (2015-), *Daredevil* (2015-), *Luke Cage* (2016-) and *Iron Fist* (2017-). These series work together with television series produced by ABC (a network owned by Disney [Disney acquired Marvel in 2009]): *Agent Carter* (2015-), and *Agents of S.H.I.E.L.D.* (2014-). All of them work alongside the movies, such as *Iron Man* (2008-2013), and *The Avengers* (2012-).

⁷⁷ Agence France-Presse, ‘Un nombre record de séries’.

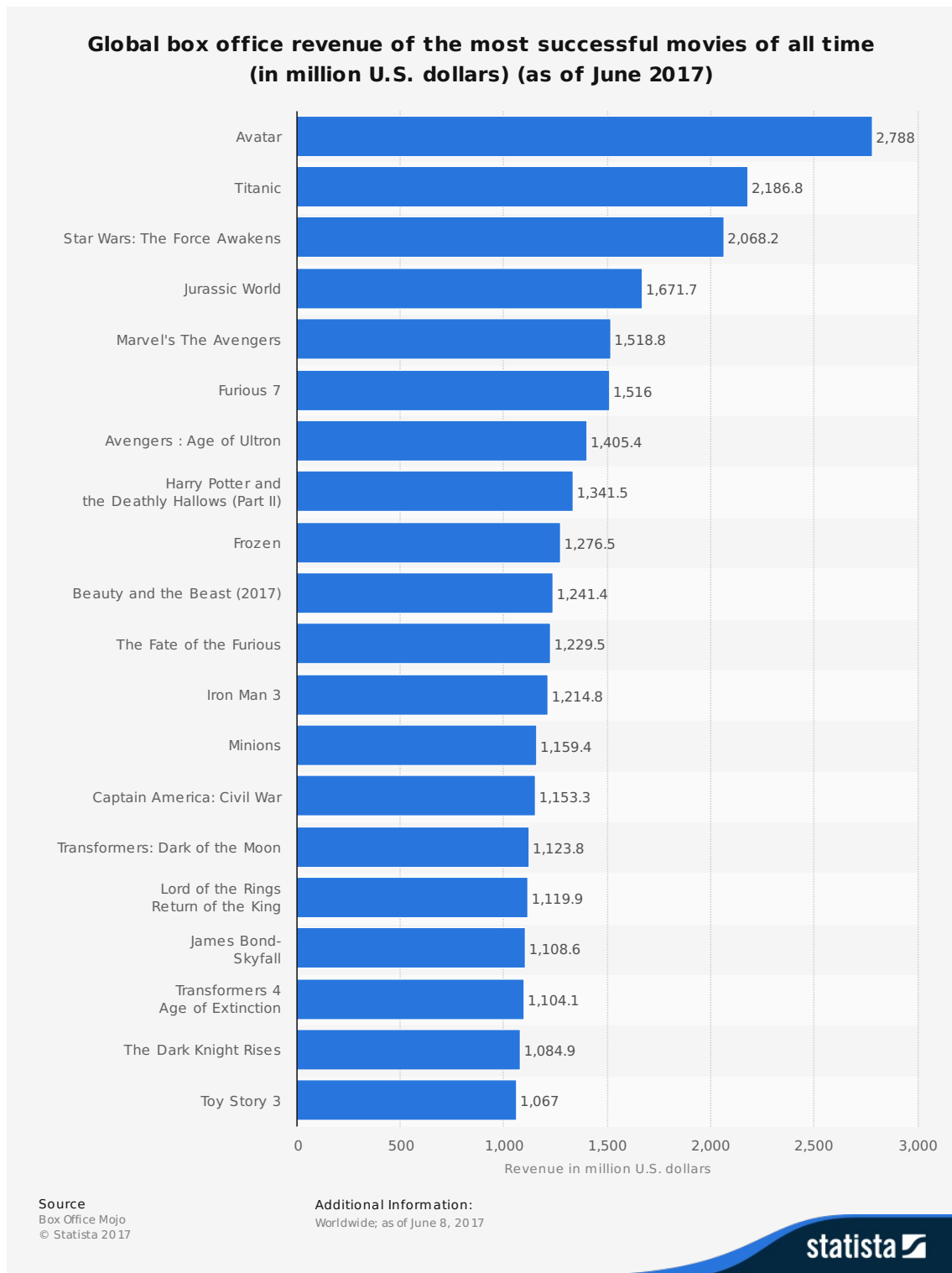
⁷⁸ It is unclear if these charts are inflation adjusted.

Titanic and *Beauty and the Beast*.⁷⁹ The second chart illustrates the most successful film franchises in North America (data as of December 2016). Only film franchises that have released movies in the past fifteen years are listed. Furthermore, Figure 6 and Figure 7 illustrate data collected by Stuart Henderson, which indicate a breakdown of how many sequels and series film were released in the past century in Hollywood. These figures demonstrate that sequels are now being produced more than ever.⁸⁰

⁷⁹ Although these two movies are not part of film series, multiple films retelling the story of the Titanic tragedy have been produced over the past hundred years (focusing on different characters). On the other hand, the 2017 version of *Beauty and the Beast* is a remake.

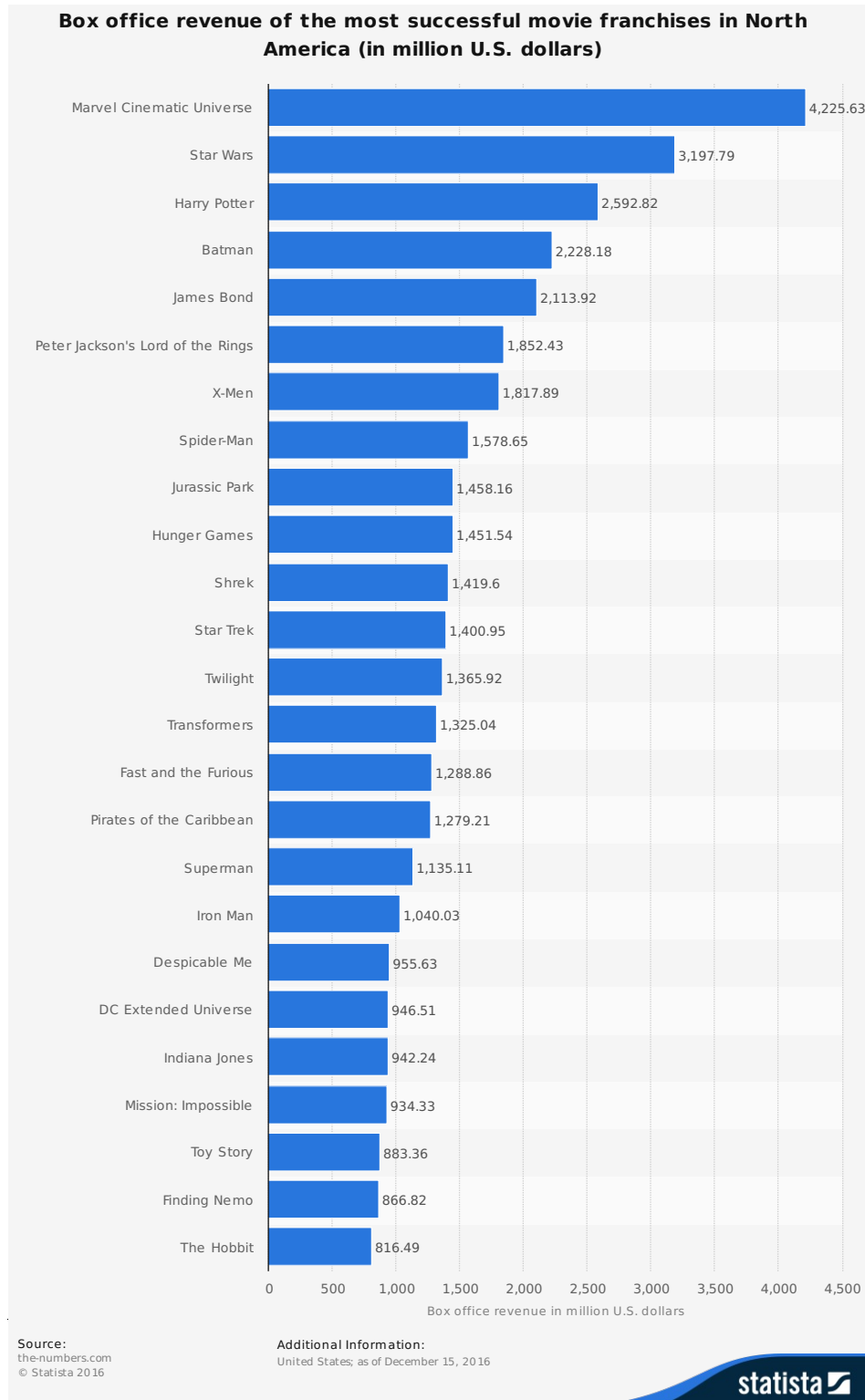
⁸⁰ One should bear in mind that the information gathered on the charts and figures is bound to change.

Chart 1 - Global box office revenue of the most successful movies of all time⁸¹



⁸¹ Statista. 'Global Box Office Revenue of the Most Successful Movies of All Time 2017 | Statistic', *Statista*, 8 June 2017, <https://www.statista.com/statistics/262926/box-office-revenue-of-the-most-successful-movies-of-all-time/> (accessed 6 July 2017).

Chart 2 - Box office revenue of the most successful movie franchises in North America⁸²



⁸² Statista. 'Most Successful Movie Franchises in North America 2016 | Statistic', *Statista*, 15 December 2016, <https://www.statista.com/statistics/188510/most-successful-movie-franchises-in-north-america/> (accessed 6 July 2017).

Figure 6 - "Sequel and series film releases by decade"⁸³

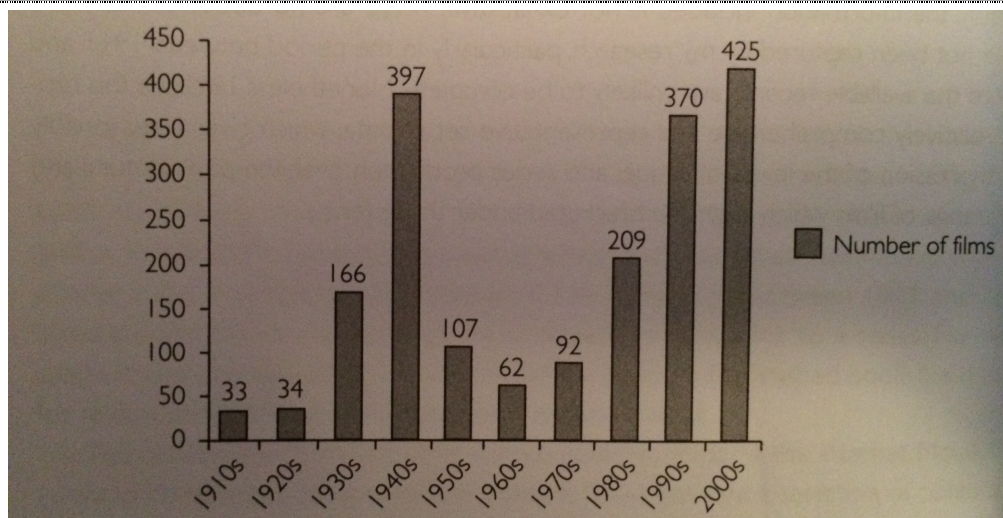
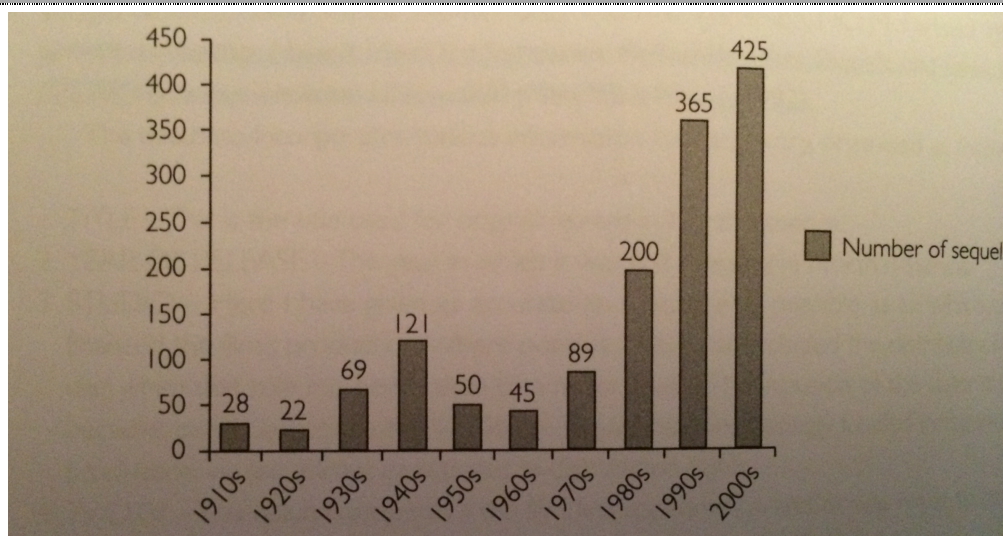


Figure 7 - "Sequels only by decade"⁸⁴



⁸³ Henderson, *The Hollywood Sequel*, Appendix: Summary Statistics.

⁸⁴ Ibid.

Brief History of the Spin-Off and Other Formats

No detailed study has yet focused on the history of the spin-off in cinema. While numerous films of the genre have been released in recent years, most documents explore this concept in a broader business sense. For example, in *Spinoff: A Personal History of the Industry That Changed the World*, Charles E. Sporck and Richard L. Molay contend that:

Spinoff is a term that refers to a startup company organized by individuals who were dissatisfied with their situation at a previous employer, and who had a combination of technical skills, entrepreneurial drive and enough money to strike out on their own.⁸⁵

According to the Merriam-Webster dictionary, the term “spin-off” was not used prior to 1950.⁸⁶ Yet, the first non-literary spin-off available to the masses was broadcast on the radio prior to that as John Dunning explains. This first major radio spin-off was linked to the comedic radio serial *Fibber McGee and Molly* (1935-1959). This serial told the story of married vagabonds travelling through the USA. After close to 20 episodes, Fibber won a house and the radio serial from then on focused on the couple’s life at 79 Wistful Vista. In 1937, Marian Jordan (portraying the voice of Molly) left the show for 19 months due to health problems. In her absence, the show revolved around the relationship between Fibber McGee and his neighbour Throckmorton Gildersleeve. Dunning argues that:

In August 1941 *The Great Gildersleeve* became the first major series to spin out of another program; Peary [the actor portraying Throckmorton] and Gildersleeve left Wistful Vista for the town of Summerfield, where Gildersleeve would become the water commissioner and raise his niece and nephew [see Figure 8 for an advert of the show].⁸⁷

Apart from a few exceptions, both shows remained separate with rare appearances of Gildersleeve on the *Fibber McGee and Molly* show. These two radio serials enjoyed sustained popularity; the first one aired until 1959, while the second ended in 1957 (both shows therefore lasting more than 10 years each).⁸⁸

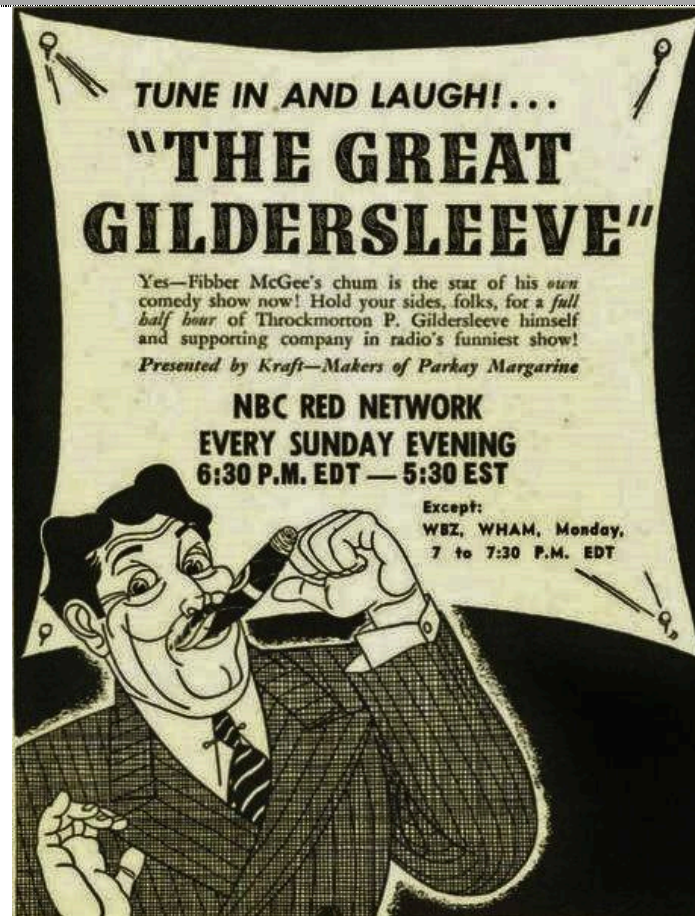
⁸⁵ Sporck, Charles E. and Richard Molay. *Spinoff: A Personal History of the Industry That Changed the World* (Saranac Lake, NY: Saranac Lake Pub, 2001), see blurb on dust jacket.

⁸⁶ Merriam-Webster Incorporated, ‘Definition of Spin-Off’, *Merriam-Webster*, <http://www.merriam-webster.com/dictionary/spin-off> (accessed 21 October 2016).

⁸⁷ Dunning, John. *On the Air: The Encyclopedia of Old-Time Radio* (New York: Oxford University Press, 1998), 251.

⁸⁸ *Idem.*, 245–52, 293–95.

Figure 8 - Advert for "The Great Gildersleeve"⁸⁹



The Great Gildersleeve is not the only radio serial spin-off that has existed (other shows followed in its footsteps). While some cartoons had also experimented with similar characters on different shows prior to that (such as seen in Warner Bros.'s early *Looney Tunes* and *Merrie Melodies* starting in the early 1930s), most of these featured interchangeable episodes rather than single narrative-arcs.⁹⁰ Historically, there have also been character cross-overs in movies, which should not be confused with spin-offs. A cross-over would correspond to when two or more characters meet or fictional universes merge in movies. These cross-overs are usually short-lived. A recent example can be seen in the movie *Batman v Superman: Dawn of Justice* (2016).

⁸⁹ Old Time Radio Downloads. 'The Great Gildersleeve | Comedy', <https://www.oldtimeradiodownloads.com/comedy/the-great-gildersleeve> (accessed 18 April 2017).

⁹⁰ *Merrie Melodies* started in 1931, a year after *Looney Tunes*. See: Goldmark, Daniel. *Tunes for 'Toons: Music and the Hollywood Cartoon* (Berkeley: University of California Press, 2005), 16-17.

Both the *Superman* and *Batman* franchises existed separately before being brought together in this film. While there are various modern examples, character cross-overs have a long history. An earlier example can be seen in the movie *Frankenstein Meets the Wolf Man* (1943). This movie represented the combination of two different film series, namely the *Frankenstein* series (being the fifth movie of that series), while also being the sequel to *The Wolf Man* (1941).⁹¹ Companion shows have also been an alternative to spin-offs. Companion shows would correspond to two or more shows aired simultaneously (in the same year, but not at the exact same time since they are generally featured on the same network). Therefore, what happens on one of the shows complements what happens in the other show and vice-versa.⁹² Christopher Sterling and John Kittross mention two radio programmes as examples: *The Green Hornet* (1936-1952) and *The Lone Ranger* (1933-1954). The shows originally were connected as the Green Hornet is none other than the grand-nephew of the Lone Ranger.⁹³ In his book, Dunning argues that the show *Challenge of the Yukon* also worked as a companion show to *The Green Hornet* and *The Lone Ranger*.⁹⁴

The dividing line between a spin-off, a companion show and a character cross-over is at times confusing. For instance, it is possible that *The Green Hornet* radio serial corresponds more to the description of a spin-off rather than a companion show. If that was the case, then spin-offs would have started on the radio five years prior to *The Great Gildersleeve*. Modern examples also tend to be confusing in this way. When looking at *The Avengers*, one could say that all the movies and television series available represent a mixture of these three formats. For example, the television series like *Daredevil* and *Jessica Jones* work as companion shows to the movies, with some character cross-overs between them (with Claire Temple's character for example). They should not be seen as spin-offs as the characters of *Daredevil* and *Jessica Jones* are in fact not yet part of the movies from the franchise (although this might be the case in parts 1 & 2 of *Avengers: Infinity War*). Furthermore, what happens in the television series has still not influenced the movies' narratives and vice-versa. On the other hand, the television series *Agents of S.H.I.E.L.D.* and *Agent Carter* should be viewed as spin-offs as their main characters were previously seen in some of the movies before having their separate shows (in *Iron Man* [2008] and

⁹¹ IMDb - International Movie Database, 'Frankenstein (1931) – Connections', http://www.imdb.com/title/tt0021884/movieconnections?ref_=tt_ql_trv_6 (accessed 27 June 2017).

⁹² Companion shows could also be non-fiction shows (such as a "Making-of").

⁹³ Sterling and Kittross, *Stay Tuned*, 170.

⁹⁴ Dunning, *On the Air*, 297–98, 404–5.

Captain America: the First Avenger [2011] for example). Moreover, all the movies from this franchise feature character cross-overs for at the very least the end credits scenes.

Summary of This Section

Although the dividing line between certain formats might be confusing at times, what stands out is that the idea of recycling material in the film industry is far from new and it has been present in many formats (including in film series, chapter plays, spin-offs, etc.). As demonstrated in this section, film series are also highly likely to continue to exist and be a pervasive form of art and entertainment. The next section focuses on the concept of recycling materials, but this time in relation to music and sonic branding, rather than solely in relation to visuals and narratives

Music as an Advertising Strategy

Music has power. Musicians know it, listeners know it. And so do advertisers.⁹⁵

Timothy Taylor

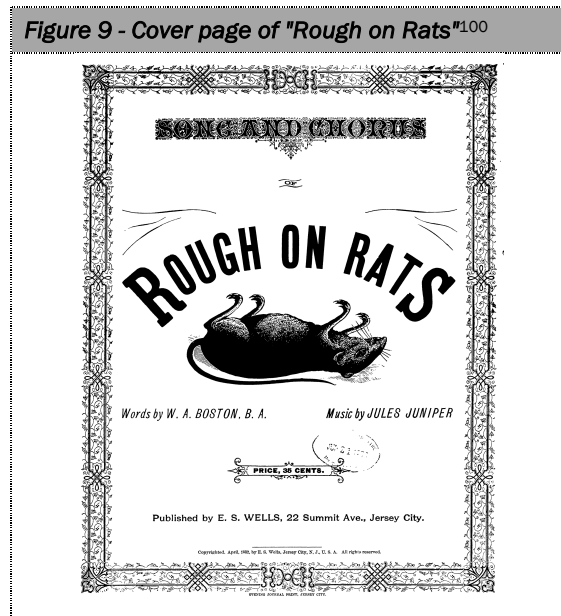
According to Jakob Lusensky, “Simply put, a sound logo is the sonic equivalent to a graphic logo. Often it’s a short, distinctive melody ranging from 3 to 5 seconds, or a sequence of sounds used at the start and end of an commercial.”⁹⁶ While sound logos are an interesting tool and are to a certain extent precursors to *title tunes*, they are a relatively recent phenomenon in the marketing industry. In this section I argue that the use of *title tunes* in film series is a phenomenon that has been developed gradually over time. It seems to have been greatly influenced by the advent of the theme songs and jingles on the radio and in films (popular as of the late 1930s/early 1940s), that were themselves influenced by other trends including that of advertising products through sheet music (starting in the nineteenth century). This section highlights that the decline of the jingle is partly linked to a shift in advertising techniques to focus on particular demographics. This was achieved by the licensing of songs in adverts in the 1970s-1980s as well as the utilisation of songs on channels such as MTV in the 1980s.

⁹⁵ Taylor, Timothy Dean. *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* (Chicago; London: The University of Chicago Press, 2012), 1.

⁹⁶ Lusensky, *Sounds like Branding*, 87.

The Creation of Jingles and Theme Songs

Daniel Jackson, founder of one of the first sonic branding businesses in the UK and author of the book *Sonic Branding*, argues that sound trademarks have been present for thousands of years. For instance, African villages have used unique drumming patterns to differentiate themselves from other villages for centuries.⁹⁷ While specific sounds have been used in this case as a differentiating tool amongst various groups of people, these sound trademarks were not used as a selling strategy. In their book *Hit Brands: How Music Builds Value for the World's Smartest Brands*, Jackson, Richard Jankovich and Eric Sheinkop contend that the first use of music as a selling strategy in the USA is far more recent and it involved sheet music. According to them, the song "Rough on Rats" (1882), used to promote a rat poison company and its products, might effectively be the first in its genre (see Figure 9).⁹⁸ Although it did not influence the radio market right away (such a market did not exist yet), it undeniably started a trend, which slowly led to the creation of broadcast jingles as Timothy Taylor explains.⁹⁹



⁹⁷ Jackson, *Sonic Branding*, 145.

⁹⁸ Jackson, Daniel M., Richard Jankovich, and Eric Sheinkop, *Hit Brands: How Music Builds Value for the World's Smartest Brands* (Basingstoke: Palgrave Macmillan, 2013), 25.

⁹⁹ This song is not the only of its kind. Many other songs (sheet music) have been used to promote various products. Another example can be seen in the 1905 song "In My Merry Oldsmobile." See: Taylor, *The Sounds of Capitalism*, 72.

¹⁰⁰ Ludacer, Randy. 'Rough on Rats', *Beach Packaging Design*, 7 September 2010, <http://beachpackagingdesign.com/boxvox/rough-on-rats> (accessed 17 April 2017).

Taylor contends that there were three main precursors to broadcast jingles.¹⁰¹ Similar to Jackson, Jankovich and Sheinkop, he argues that sheet music used to promote a product by referring to it, such as the song “Rough on Rats”, should be seen as a precursor to jingles. Yet, it is not the oldest predecessor. Taylor suggests that street cries are the oldest precursor to jingles as they have been used at least since the thirteenth century by wandering merchants and at times featured songs. A more immediate precursor, however, would be the “sales pitches in verse without music, sometimes called jingles. These became popular at the end of the nineteenth century, when they were frequently used in print advertising and placed in streetcars.”¹⁰² These sales pitches usually featured a few verses most often rhyming that promoted a product (see Figure 10). This modern version of the sales pitch can be traced back to the 1870s.¹⁰³

Figure 10 - “The Maid of Spotless Town,” Sapolio Advertisement¹⁰⁴



Radio was the first aural mass medium to use music as an advertising strategy, being the first audio medium to have the capacity to reach thousands of people at once (compared to the telephone for example). It did not, however, use music in that sense right from the start. While radio was invented towards the end of the nineteenth century, most people did not own or have access to a radio up until the

¹⁰¹ Timothy Taylor makes a distinction between a broadcast jingle, a song which would feature a catchy tune that is broadcasted on some kind of mass medium, and a jingle as used in print advertising (catchy verse without music) that he rather calls a sale pitch. See: Taylor, *The Sounds of Capitalism*, 69.

¹⁰² Ibid.

¹⁰³ Idem., 69–72.

¹⁰⁴ Advertisement from the early 1900s. See: F., Mike. ‘Advertising Industry by Mike F’, *DonsMarylandHistory*, n.d., <http://donsmarylandhistory.wikispaces.com/Advertising+Industry+by+Mike+F> (accessed 10 June 2017).

late 1920s. Sterling and Kittross note that “By the end of 1921 about one in every 500 American households had a radio receiver; by 1926 one radio receiver had been sold for every six households.”¹⁰⁵ In some ways, this mirrors how the radio industry developed as commercial broadcasting effectively started in 1922 and the establishment of networks was well under way by 1926.¹⁰⁶

It was not long after the commercialisation of radio that broadcasters turned to advertising to finance their programmes. Yet, advertising on commercial radio stations in the 1920s was different to what modern listeners are accustomed to as the now-familiar fifteen- to thirty-second-long slots were not being sold (at least not before the 1940s). Furthermore, advertisers had no idea at first who was listening to the radio programmes and how to target the desired audience. Sterling and Kittross believe that the first advert was between 10 to 15 minutes long. It aired on the evening of August 1922 on WEAf. “This broadcast, which probably took up less than the allotted time, cost \$100; it was repeated for five days, and then again a month later. Several thousand dollars in sales were reported.”¹⁰⁷ Eventually, other advertisers started to sponsor entire programmes in order to promote their products and this quickly became the norm (a form of indirect advertising). Standalone commercials were not needed as a programme could promote a product with either its name referring to the company or product (*The Palmolive Hour*), the names of the musicians (such as Olive Palmer and Paul Olivier who promoted the Palmolive brand),¹⁰⁸ and/or a theme song.¹⁰⁹ Theme songs eventually became the preferred method of advertisement on the radio towards the late 1930s and should be perceived as the jingles’ direct precursors.¹¹⁰

It is believed that the first broadcast jingle aired promoted the Wheaties breakfast cereal (1926). Yet, this jingle failed to influence the way music was treated on the

¹⁰⁵ Sterling and Kittross, *Stay Tuned*, 81.

¹⁰⁶ *Idem.*, 12.

¹⁰⁷ The advert promoted the Hawthorne Court Apartments in Jackson Heights. See: Sterling and Kittross, *Stay Tuned*, 70–71.

¹⁰⁸ The two stars of *The Palmolive Hour* (featured on NBC, 1927–1931) were therefore known under pseudonyms, their real names being Frank Munn and Virginia Rea. As Katherine Spring argues, this prevented them “from attaining star status under their true names.” See: Spring, Katherine. *Saying It with Songs: Popular Music and the Coming of Sound to Hollywood Cinema*, Oxford Music/Media Series (New York: Oxford University Press, 2014), 28.

¹⁰⁹ The first one used is believed by Taylor to be “How do you do?” in 1924 sung by the Happiness Boys to promote Happiness Candy. See: Taylor, *The Sounds of Capitalism*, 74.

¹¹⁰ *Idem.*, 74–76.

radio right away. It was thirteen years later that the jingle “Pepsi-Cola Hits the Spot” (1939) managed to have a huge impact on the industry. It was in fact the first jingle to be aired throughout the United States by different networks. Following the success of this campaign, many more jingles were created, so much so that some customers started complaining about them only five years later, although to no avail.¹¹¹ Taylor further argues that “The sound of jingles changed little with the advent of television, probably because advertising agencies’ lack of understanding of television in its early years meant that radio practices continued.”¹¹²

Although jingles sounded similar on both the radio and television, music’s role in the advertising world started to change in the 1950s when the first sound trademark was registered in the USA by NBC (National Broadcasting Company) for their chimes.¹¹³ While the chimes had been used prior to that for some time, it is only as of then that sound logos started to be legally protected (when their creators sought legal protection). Although sound logos were not as pervasive as they are now, a few were used, and at times even served a propagandistic function, similar to what is seen in *The Hunger Games* (as is discussed in chapter 3). As Fiona MacDonald explains, a “V for Victory” campaign was launched in 1941 by the BBC (people were encouraged to use the letter “V” to show support for the allies during World War II). Shortly after the launch of this campaign, Douglas Ritchie, a radio broadcaster, realised that “The Morse code for the letter V (dot-dot-dot-dash) appeared to be echoed in the first four notes of Beethoven’s 5th Symphony”. As of then, he decided to use these four notes for his radio programme as a symbol for resistance.¹¹⁴

Jingles on the Decline

Following NBC’s move to register their chimes as a sound trademark, it did not take long for people in the marketing industry to start talking about how music could influence mood on the radio and advertising in the late 1950s. By the late 1960s, it was in fact common to talk about mood when composing a song. By then, the nature of commercials had changed. Brands did not have to sponsor a programme to advertise on the radio and/or the television, and commercials usually lasted

¹¹¹ Taylor, *The Sounds of Capitalism*, 85–89.

¹¹² Idem., 97.

¹¹³ Jackson, *Sonic Branding*, 145.

¹¹⁴ Macdonald, Fiona. ‘The Psychological Tricks Used to Help Win World War Two’, *BBC - Culture Section*, 24 October 2016, <http://www.bbc.com/culture/story/20161021-the-psychological-tricks-used-to-help-win-world-war-two> (accessed 18 April 2017).

about 30 seconds in duration. By the mid-1980s, however, commercials were shortened to fifteen second slots on the radio, affecting the use of the jingle. Taylor suggests the reduction in duration of jingle slots on the radio led to their decline as developing a melody with lyrics in that time frame was harder.¹¹⁵

Other important trends also played a role in the decline of the jingle, such as the licensing of music. Licensing became popular for adverts in the 1970s-1980s as advertisers believed popular music appealed more greatly than jingles to the younger audience they were targeting.¹¹⁶ The arrival of cable television with channels such as MTV in the early 1980s also influenced the music and advertising industries being perceived as an effective tool to achieve cross-promotion (songs could be used in adverts as well as “content” on those channels).¹¹⁷ While the jingle was never used per se in movies, I would argue it could be seen as a precursor to *title tunes*. Indeed, the existence of the jingle demonstrates that using a short melody that is repeated in some way to promote a product is far from new (in this case through various shows and adverts). Other trends in the film industry also seem to have influenced the creation of this phenomenon.

Film Music and Advertising

The role of sound in films is to enhance the experience, make the action more believable and make it more memorable. This, coincidentally, is also a major role of music in branding.¹¹⁸

Daniel Jackson

Film music’s potential as an advertising strategy was foreseen even before the advent of the talkies. Although it depended on live performances or the projection of recordings, music was present in the silent film era, starting as early as 1895.¹¹⁹ What was heard was, however, not universal across different theatres. As Jeff Smith notes, this prompted exhibitors to use “musicians themselves as a kind of special

¹¹⁵ Taylor, *The Sounds of Capitalism*, 104–19.

¹¹⁶ A similar trend was seen in the movies towards the sixties, when compilation scores started to be used. As Jeff Smith describes, the compilation score is a specific type of pop score. It developed in the sixties and “presented a series of self-contained musical numbers, usually prerecorded songs, which were substituted for the repeated and varied occurrences of a score’s theme.” See: Smith, *The Sounds of Commerce*, 155.

¹¹⁷ Idem., 187.

¹¹⁸ Jackson, *Sonic Branding*, 16.

¹¹⁹ Altman, Rick. ‘The Silence of the Silents’, *The Musical Quarterly* 80, no. 4 (1996): 658.

attraction.”¹²⁰ Attempts were made to standardise the musical aspect of movies before the talkies. Film scores were invented before 1927, one of the earliest film scores being composed by Camille Saint-Saëns for the 1908 movie *L’Assassinat du Duc de Guise*.¹²¹ Yet, not all theatres had the means to hire the musicians to play it, or any musicians at all. The industry in general (excluding the musicians of course) therefore welcomed the advent of the talkies as they could henceforth control the sound worlds of their films.

The introduction of sound transformed cinema greatly, starting new trends in the film business such as the advent of the musical films (especially popular in 1929-1930).¹²² In her book, Katherine Spring argues that the commercial possibilities of this transformed medium made it so that it was seen as an important platform in regard to disseminating popular music (more than radio). She argues this affected composers and their tasks, although not all composers liked this new trend.¹²³ One of them, Miklós Rózsa, even wrote in 1948 that:

The first sound pictures, [...] were just picturized operettas and theater accompaniment by canned music. For a while, pictures even lost their aesthetic integrity of the silent era. Song ‘hits’ predominated, and stories and action were subordinated to those songs. Film composers degenerated into songwriters.¹²⁴

This idea of the musical relied very much on the use of theme songs in movies (similar to the theme songs in radio). Kurt London, however, claims that the “theme-song craze” had started shortly before the advent of the talkies. “In the last year of silent films, such theme-songs had already begun to be tacked on to a few individual films, to gain increased propaganda for them by means of record and other methods of publicity.”¹²⁵ This was the case for example of the silent movie *Ramona* (1928) with its theme-song “Ramona” (see Figure 11 for an advert of the

¹²⁰ Smith, *The Sounds of Commerce*, 27.

¹²¹ Darby, William and Jack Du Bois, *American Film Music: Major Composers, Techniques, Trends 1915-1990*, McFarland Classics (Jefferson, N.C. London: McFarland, 1990), 1.

¹²² It must be noted, however, that opera films had been made prior to that in the silent era. See: Spring, *Saying It with Songs*, 2; Tibbetts, John C. ‘The Voice that Fills the House: Opera Fills the Screen’, *Literature/Film Quarterly* 32, no. 1 (2004): 2-11.

¹²³ Spring, *Saying It with Songs*, 2.

¹²⁴ Rózsa, Miklós. ‘The Growing Art’, in *Music and Dance in California and the West*, ed. Richard Drake Saunders (Hollywood: Bureau of Musical Research, 1948), 79.

¹²⁵ London, Kurt. *Film Music: A Summary of the Characteristic Features of Its History, Aesthetics, Technique; and Possible Developments*, trans. Eric S. Bensinger (London: Faber & Faber Ltd, 1936), 119.

song). London argues that these theme-songs became an “epidemic” in sound-films, that their use obscured cinema and that it became hard to differentiate between a drama and a comedy.¹²⁶ These songs were however a great tool for achieving cross-promotion. As Spring states:

Because repetition helped to cement song titles (and often their melodies) in the memories of audiences, presumably inciting them to purchase the sheet music or phonograph recordings, the reiteration of songs during a single film was another common technique of song plugging.¹²⁷

Figure 11 - Advert for “Ramona”¹²⁸

The advertisement is a grid of song titles and composers, with the title "RAMONA" written vertically on the left and "COQUETTE" on the right. The central part of the ad features several song titles and composers, including "MY OHIO HOME" by Gus Kahn and Walter Donaldson, "IF I CAN'T HAVE YOU" by Walter Donaldson, "THAT'S MY MAMMY!" by Harry Pease, Ed. Nelson, and Abel Baer, "CHANGES" by Walter Donaldson, "WAITIN' FOR KATY" by Gus Kahn and Teddy Shapiro, "OLE VIRGINNY'S LULLABY" by Erno Rapee, Lew Pollack, and Sidney Mitchell, "A SILEVER LINING" by Walter Donaldson, "WHAT ARE YOU WAITING FOR - MARY?" by Walter Donaldson, and "DOLORES" by Art Kassel and Marty Bloom. The bottom section lists distributors for various cities, including Leo Feist Inc. in New York, and mentions "Dance Orchestrations 50¢".

Shortly after the advent of the talkies, the major studios in Hollywood acquired music publishing companies, or at the very least, affiliated with them. Owning the copyrights of the various songs used in the movies was perceived important as audioviewers were then keen on buying sheet music.¹²⁹ As Kathryn Kalinak points

¹²⁶ London, *Film Music*, 119–21.

¹²⁷ Spring, *Saying It with Songs*, 85.

¹²⁸ The song “Ramona” is advertised here alongside other songs from publisher Leo Feist Inc. See: Variety Archive (1905-2000). ‘Ramona’, *Variety* 91, no. 3 (1928): 58-59.

¹²⁹ Smith attributes the increased interest in sheet music during that time period (the beginning just after the Great Depression and the end of it towards the beginning of World War II) to gas ratios and luxury taxes, which encouraged people to seek

out, certain non-musical films also started to transform their main themes into songs in order to increase revenue of sheet music (they would make the main theme into a song usually before the release of the film, but there was no song per se in the movie itself). This trend started after the success of the movie *Laura* (1944) and its theme song.¹³⁰ The case of *Laura* was, however, rather unusual as lyrics were written for it at the studio's behest after interest in the theme tune following the film's release. Sheet music nonetheless eventually stopped generating much revenue following the increasing popularity of record albums. This prompted the industry's interest in buying record companies towards the late 1950s.¹³¹

Music Departments

The advent of the talkies also instigated the creation of music departments. Spring notes that Paramount was the first studio that:

[L]aunched an embryonic music department in June 1928 when studio executives hired Nathaniel Finston, then a theater orchestra conductor in New York, to serve as musical director of what *Variety* hyped as "the greatest musical organization of the show business, comprising approximately 45 nationally known composers and over 20 orchestrators, with an executive salary list of \$10,000 weekly for the 75 men who will direct the activities of the department."¹³²

The task of writing a score was very compartmentalized, then. There were composers, orchestrators, arrangers, copyists, salaried performers and so on, all of whom had a specific task to accomplish. Prendergast in fact argues that music was to a certain extent an industrial product. He believes that certain clichés developed then partly because of this fast-paced environment (scores had to be completed very quickly). "These included the brass-blasting Main Title, which often contained a special fanfare, or 'flare,' for the producer's credit, the love theme, and the glamorizing of heroines by the use of 'beautiful' string motifs."¹³³ He also believes that this period cemented the styles of music to be used in films for a number of years (a point elaborated in the section entitled Classical Hollywood Scoring).¹³⁴

entertainment at home. See: Smith, *The Sounds of Commerce*, 31; Spring, *Saying It with Songs*, 41–43.

¹³⁰ Kalinak, Kathryn Marie. *Settling the Score: Music and the Classical Hollywood Film*, Wisconsin Studies in Film (Madison, London: University of Wisconsin Press, 1992), 183.

¹³¹ Smith, *The Sounds of Commerce*, 32–33.

¹³² Spring, *Saying It with Songs*, 63.

¹³³ Prendergast, *Film Music*, 38

¹³⁴ Idem, 36–39.

The advent of the talkies and the creation of music departments eventually led studios to experiment with sonic branding techniques. While certain studios linked their logos to sound effects (like MGM with the lion's roar as of 1928),¹³⁵ other studios created fanfares to be heard in conjunction with their opening logos. Although these fanfares are usually longer than current sonic logos and *title tunes*, they work similarly, associating a specific sound with a specific brand. Twentieth-Century was one of the first production companies to create its fanfare in 1935, with music composed by Alfred Newman.¹³⁶ Despite the merger of Twentieth-Century and Fox shortly after its creation, the fanfare continued to be used (only being modified later in the 1950s). It did not take long for Warner Bros. to create its own fanfare by composer Max Steiner in 1937.¹³⁷ The Warner Bros. fanfare, is no longer used however. It must also be said that both fanfares were not used for all the movies released by the two companies.¹³⁸ While various studios created these fanfares in the 1930s, others waited a few more decades, with for example Disney only combining an audio element with its logo in the 1980s. Prior to that, Disney had used stills that mentioned "Walt Disney Pictures Presents" at the beginning of movies.¹³⁹

While I argue that studio logos and their fanfares represent a very close precursor to *title tunes* (with a quest of musical identity), reliable information on their early years is scarce currently. What can be seen from these fanfares, though, is that over time they have changed, and have not been used consistently. This is the case of recent creations as well. In 2013, Kevin Feige, President of Marvel Studios, gushed about the company's new logo used at the beginning of *Thor: The Dark World* (2013), with a fanfare composed by Brian Tyler. "For the very first time, Marvel Studios now has its very own fanfare as well, something that helped make the new logo feel more

¹³⁵ Higgins, Bill. 'In 1928, Leo the Lion Roared for MGM. (8 Decades of The Hollywood: The Most Glamorous and Memorable Moments from a Storied history) (Metro-Goldwyn-Mayer)', *Hollywood Reporter* 421, no. 26 (2015): 56.

¹³⁶ While Palmer argues it was composed in 1935, other sources (as an article in the *Time Magazine*) state it was composed in 1933. See: Palmer, Christopher. 'Alfred Newman', in *The Composer in Hollywood* (London; New York: Marion Boyars, 1993), 70; Kim, Wook. 'Mountain to Moon: 10 Movie Studio Logos and the Stories Behind Them', *Time*, 21 September 2012, <http://entertainment.time.com/2012/09/24/mountain-to-moon-10-movie-studio-logos-and-the-stories-behind-them/slide/all/> (accessed 19 January 2017).

¹³⁷ Wegele, Peter. *Max Steiner: Composing, Casablanca, and the Golden Age of Film Music* (Lanham, Maryland: Rowman & Littlefield Publishers, 2014), 70.

¹³⁸ Keith Norman, *Warner Bros. Pictures (1984 Shield Logo W/Fanfare)*, YouTube, 28 January 2013, <https://www.youtube.com/watch?v=SwRFDpPWOfI> (accessed 18 January 2017).

¹³⁹ Kim, 'Mountain to Moon', sec. Disney.

substantial. [...] like all great studio logos, you need a fanfare, and we'd never had that before".¹⁴⁰ This fanfare was however short lived, being featured in only two subsequent Marvel films, namely *Captain America: The Winter Soldier* (2014), and *Guardians of the Galaxy* (2014).¹⁴¹

Indubitably, the creation of fanfares by studios as described above highlights film music's link to the advertising industry that Adorno and Eisler openly criticized. More precisely:

Today, the roar of MGM's lion reveals the secret of all motion-picture music: a feeling of triumph that the motion picture and motion-picture music have become a reality. The music sets the tone of the enthusiasm the picture is supposed to whip up in the audience. Its basic form is the fanfare, and the ritual of music 'titles' shows this unmistakably.¹⁴²

For Adorno and Eisler, the music of movies interprets what is seen onscreen, working as a public notice. It puts emphasis on particular aspects of the stories (announcing the arrival of a character for example) that should be obvious to the audioviewers without the music accorded to the particular aspect. "The motif is the slogan"¹⁴³ there to grab the attention of the audioviewers whenever necessary. "There is nothing in it [film music] other than tunes that can at once be picked up and remembered by the audience".¹⁴⁴ While the concept of *title tunes* may not have emerged by the point at which Adorno and Eisler were writing, they argue that film music has begun to function as advertising, thus, prescient of the argument I make in this thesis in one sense. Furthermore, although Adorno and Eisler criticised film music's link to the advertising industry, this relationship is to a certain extent explained through Hollywood's dual status as both a mass entertainment business and an art factory as discussed in the introduction. As further highlighted in the introduction, Adorno and Horkheimer in fact argued that culture was now an industry designed to make profits.¹⁴⁵ In this context, not only are *title tunes*

¹⁴⁰ Strom, Marc. 'Introducing the New Marvel Studios Logo', *Marvel.com*, 12 November 2013, http://marvel.com/news/movies/21508/introducing_the_new_marvel_studios_logo (accessed 7 July 2016).

¹⁴¹ The following montage shows all the logos used at the beginning of every movie released so far. It is also possible to notice that *Doctor Strange* *Guardians of the Galaxy Vol. II*, and *Thor Ragnarok* (2017) have used the same music, although it was changed for *Spider-Man: Homecoming* (which features an older "Spider-Man Theme"). See: MrDVB, *ALL MCU MARVEL INTROS 2008-2017 INCLUDING THOR: RAGNAROK*, YouTube, 3 Nov 2017, <https://www.youtube.com/watch?v=CnUCqHT7Sts> (accessed 25 March 2018).

¹⁴² Eisler and Adorno, *Composing for the Films*, 60.

¹⁴³ Ibid.

¹⁴⁴ Idem., 61.

¹⁴⁵ Adorno and Horkheimer, 'The Culture Industry', 94-96.

appealing to the business side of movies (being used in promotional settings and emphasising movies' commodity character), but they can also be used to represent the musical essence of franchises.

Summary of this section

This section has emphasised that film music has been regarded as an industrial product that could enhance the advertising campaign of a film. Furthermore, it is evident that radio, cinema and television have influenced each other in their treatment of music, whether regarding the use of theme songs, jingles, the licensing of music and so on. The use of sonic branding techniques in the film industry should also not be regarded as a completely new trend, as fanfares for studio logos were created shortly after the advent of the talkies, for instance. The final section of this chapter explores how music was used in early sequels and chapter plays, and how certain of the defining conventions that developed then are still used today.

Classical Hollywood Scoring

Although classical Hollywood scoring is generally associated with classical Hollywood cinema (1917-1960s), it started later than its counterpart. As Emilio Audissino argues, "*King Kong* [1933] can be identified as the inaugural film of the classical Hollywood [scoring] style."¹⁴⁶ While Steiner had composed similar scores for *Bird of Paradise* [1932] and *Symphony of Six Million* [1932], *King Kong* is the most remarked upon by scholars. Prior to these films, music went through various phases especially after the advent of the talkies. As Audissino points out, non-diegetic music was not commonly used when the talkies first started. This had to do with three main factors: (1) sound in films meant that it was now possible to recreate "reality," the focus being on dialogues rather than music; (2) it seemed that it was the possibility of showcasing *synchronized* sound that attracted the audience, prompting musical numbers rather than non-diegetic music; and (3) sound editing was hard to achieve up until 1932, the technology not being that effective yet.¹⁴⁷

¹⁴⁶ Audissino, Emilio. *John Williams's Film Music: Jaws, Star Wars, Raiders of the Lost Ark, and the Return of the Classical Hollywood Music Style*, Wisconsin Film Studies (Madison, Wisconsin: The University of Wisconsin Press, 2014), 14.

¹⁴⁷ Idem., 11-13. Additional scholars, such as Gorbman, have discussed in more detail technological limitations of sound editing in the early years of the talkies. See for example: Gorbman, *Unheard Melodies*, 50-52.

Classical Hollywood scoring had an overall tonal language that used as a model late-romantic composers such as Strauss, and Wagner.¹⁴⁸ All studios then had in-house orchestras, which made the use of the symphony orchestra as basis for the scores logical. One of the most widespread techniques was the use of leitmotifs. Leitmotifs were seen as an effective tool as they could more easily evolve alongside the visuals and the narratives compared to rigid musical forms (music was mainly subservient to the narrative). Important composers of the era included Max Steiner, Erich Wolfgang Korngold, Alfred Newman, and Franz Waxman, all of whom worked for specific studios.¹⁴⁹ In *Unheard Melodies*, Gorbman contends that film scores from the 1930s and 1940s followed certain conventions. For instance, Gorbman argues that music heard during the opening titles and end credits was used as a tool for narrative cueing. As such, the music heard would set a general mood while presenting some of the important themes to be heard in the film. Furthermore, Gorbman states that “via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity [in the scores of the 1930s and 1940s].”¹⁵⁰

Scores were typically composed within four to six weeks. Mervyn Cook argues that the studio system fostered a formidable sense of team-work, and this was graphically reflected in the early 1930s when the provision of music for films was mostly undertaken as a collaborative effort involving several composers, arrangers and orchestrators rather than one named individual.¹⁵¹

Using musical quotations was not unusual. Nathan Platte claims that this practice derived from the silent film era where “Musicians accompanying silent films frequently compiled scores comprising various popular and classical melodies.”¹⁵² Compiled scores were generally employed in B-films.¹⁵³ These quotations were sourced from pre-existing classical music, popular songs, and cues from other film

¹⁴⁸ See for example: Flinn, Caryl. *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*, Princeton Paperbacks (Princeton, N.J: Princeton University Press, 1992), 24.

¹⁴⁹ The composers were then under contracts by the studios. Apart from a few exceptions, composers were generally associated with specific studios (as for example Max Steiner who was associated with Warner Bros.).

¹⁵⁰ Gorbman, *Unheard Melodies*, 73.

¹⁵¹ Cooke, Mervyn. *A History of Film Music* (Cambridge; New York: Cambridge University Press, 2008), 71-72.

¹⁵² Platte, Nathan. ‘Nostalgia, the Silent Cinema, and the Art of Quotation in Herbert Stothart’s Score for *The Wizard of Oz* (1939)’, *Journal of Film Music* 4, no. 1 (2011), 49.

¹⁵³ Platte, Nathan. ““Regeneration” in Rebecca: Confronting Compilation in Franz Waxman’s Score’, *Journal of Film Music* 5, no. 1-2 (2012): 170.

scores.¹⁵⁴ James Buhler and David Neumeyer additionally contend that prestige productions usually featured more music than lower budget films (B-movies).¹⁵⁵

It is evident that the downfall of the studio system in the 1950s affected film music's compositional process, although the overall musical style was already beginning to change. Partly due to financial constraints and as studios got rid of their in-house orchestras, composers started to write for smaller ensembles in the 1960s. Some composers also started to introduce jazz and pop elements to their scores.¹⁵⁶ While the arrival of *title tunes* in the early 1960s coincided with a shift in scoring techniques, I would argue that *title tunes* inherited some features of classical Hollywood music. Indeed, while film music evolved during the 1960s, it did not completely disregard all the musical conventions that were in use prior to then. Certain things remained almost identical, with scores still often using a tonal language and regularly featuring leitmotifs. The presence of opening titles sequences continued for the most part (still typically featuring the main themes from the films), some of which became famous as seen in the *James Bond* franchise, as well as *The Pink Panther* movies. Concerning unity, Gorbman's statement stands true as well in the case of film series post-1960. As is demonstrated throughout this thesis following the analyses undertaken, *title tunes* help in the unifying process of film series. In this case, however, repetition is important across various films, not just within standalone ones.

While *title tunes* from the 1960s have been influenced by jazz music (such as the *James Bond* and *The Pink Panther title tunes*), the case studies analysed suggest that more recent ones have been influenced by classical Hollywood music (such as the *Star Wars* and *Harry Potter title tunes*).¹⁵⁷ Many reasons could explain this. As Davison argues, some blockbuster movies from the mid-1970s on have viewed classical Hollywood scoring techniques as a model for various reasons. For one, the narratives from those movies are usually similar to that of the chapter plays and B-movies. For another, Davison contends that the return of symphonic scores might

¹⁵⁴ Platte, 'Nostalgia, the Silent Cinema and the Art of Quotation', 47.

¹⁵⁵ Buhler, James and David Neumeyer. 'Music and the Ontology of the Sound Film: The Classical Hollywood System', in *The Oxford Handbook of Film Studies*, ed. David Neumeyer (Oxford, New York; Oxford University Press, 2013), 32.

¹⁵⁶ Davison, *Hollywood Theory*, 3.

¹⁵⁷ Certain composers, as John Williams, have in fact been described as neo-classicists. See: Audissino, *John Williams's Film Music*, 118.

have signalled a “return of high production values to the Hollywood soundtrack”¹⁵⁸ following what had been done in the 1960s. The 1970s also corresponded to a period where multiple sound tracks from the 1930s-1940s were (re-)released to the public and as such could have generated renewed interest in classical Hollywood scoring techniques.¹⁵⁹ While film music has evolved since the 1970s, *title tunes* seem to be linked to an older compositional style (none of the case studies analysed introduced a *title tune* that featured electronic music, for example).¹⁶⁰ This is not to say that it will never happen, but rather than it is not a trend as of now.

Recurring Themes in Films Pre-1960

Never use music people have heard before because it may detract from concentrating on the film.¹⁶¹

Max Steiner

Some attempts at musical continuity in sequels were made prior to the 1960s. As mentioned in the above quote, however, some of the most famous Golden Age composers, such as Max Steiner, believed that already well-known pieces of music were not always ideal in the context of film music. Pre-existing music was generally only used in certain contexts within movies. This section is concerned with early experiments that were made in regard to such music in the case of seriality, be it in sequels, chapter plays and radio serials.

To this day, the use of recurring themes in film series is not imperative. Similarly, not all sequels post-1927 repeated part of their scores within their various movies. In fact, many of them did not.¹⁶² One of the earliest examples of musical continuity witnessed in my case studies comes from *The Thin Man* movies (1934-1947). The six comedy-mystery films (see Table 2) follow the story of a detective and his wife as they try to solve various murders. It is important to note that the first five movies do not feature much music, mainly using source music (music that the characters can

¹⁵⁸ Davison, *Hollywood Theory*, 3.

¹⁵⁹ *Idem.*, 3–4.

¹⁶⁰ A modified occurrence of a *title tune* might feature synthesisers or non-traditional instruments, but the initial occurrences of *title tunes* have not featured electronic music. The importance an original arrangement might have on audioviewers is discussed in the fourth chapter.

¹⁶¹ Max Steiner quoted in: Thomas, Tony. *Film Score: The View from the Podium* (South Brunswick [N.J.]; New York; London: A. S. Barnes and Company, 1979), 81.

¹⁶² For example, *Anne of Windy Poplars* (1940) did not reuse music from the movie *Anne of the Green Gables* (1934). Similarly, *Father's Little Dividend* (1951) did not reuse music from *Father of the Bride* (1950).



presumably hear), as at a Christmas party. While scores for the first three films do not share any cues (three different composers worked on those films), a highly similar musical cue was used in the last three *Thin Man* movies (all scored by David Snell). The recurring musical material more precisely concerns the opening titles of the three movies. While the music seems identical for the opening titles of the fourth and fifth movies, the second part of it was modified for the sixth and last film.

Table 2 - Details of The Thin Man movies				
Movie title	Director	Composer	Year of release	Duration (minutes)
<i>The Thin Man</i>	W.S. Van Dyke	Dr. William Axt	1934	91
<i>After the Thin Man</i>	W.S. Van Dyke	Herbert Stothart ¹⁶³ and Edward Ward	1936	112
<i>Another Thin Man</i>	W.S. Van Dyke II	Edward Ward	1939	102
<i>Shadow of the Thin Man</i>	Edward Buzzell	David Snell	1941	97
<i>The Thin Man Goes Home</i>	Richard Thorpe	David Snell	1944	101
<i>Song of the Thin Man</i>	Maj. W.S. Van Dyke II	David Snell	1947	86

The recurring musical cue was only used for the last three movies, therefore not being associated with the narrative right from the start. Although some sections of the music from the opening titles were used at other places in those three movies, this was done very little. In fact, the first five movies only feature very short scores, which was typical for B-scale movies in this period. For example, the 97-minute-long movie *Shadow of the Thin Man* only features about 10 minutes of music (including the music used for the opening titles and the end credits). Its score almost only features diegetic music, either when a character sings (00:07:35), or as background music at a restaurant (00:30:53). *Song of the Thin Man* is the only film from this series with a much longer score; the 86-minute-long movie features music for about 50% of its length (closer to higher production value films of the time and modern standards, although some of the movies analysed featured music for more than 80% of their duration, such as *Spectre*).

¹⁶³ Stothart was known to rely heavily on musical quotations at times. It is possible that some of *The Thin Man* movies feature mainly compiled scores, especially as *The Thin Man* was made on B-level production costs. See: Henderson, *The Hollywood Sequel*, 36; Platte, 'Nostalgia, the Silent Cinema, and the Art of Quotation', 49.

It should be noted as well that the last three *Thin Man* movies do not expand on the same fragments of music (the recurring musical cue features contrasting sections, as seen in Musical Excerpt 1). In *Shadow of the Thin Man*, the score expanded on the first section of the musical cue. In *The Thin Man Goes Home*, the less than 13-minute-long score slightly expanded on the main theme's introduction to the first section. Finally, in *Song of the Thin Man*, the movie with the longest score, the music is often based on the second part of the theme. That said, the original second section was replaced by a new one for that specific movie. This new section is more precisely an instrumental version of the song "You're not so easy to forget," heard several times in the movie (e.g. c. 01:03:05).¹⁶⁴ Overall, the way the recurring theme was used in the various films worked similarly to a theme song for a radio programme or television series. The recurring theme from *The Thin Man* movies could be considered as a precursor to *title tunes*, yet not as a *title tune* per se. As will be fully spelled out in the second chapter (see the section entitled "Characterising the *Title Tune*" on p. 90), *title tunes* must be used regularly and in a similar fashion across the different movies to function as a promotional tool, which was not the case here. Overall, this recurring musical cue worked as a signpost, losing its power once the opening titles were over, and it was not associated with any particular visuals within the narrative. *The Thin Man* was later turned into a television series (1957-1959), but the show did not use the recurring musical cue mentioned above as its theme song even though both were produced by MGM.¹⁶⁵

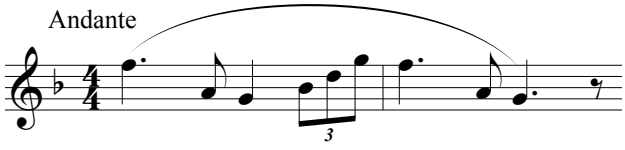

Musical Excerpt 1 - Different sections of the recurring theme from The Thin Man movies	
Introduction ¹⁶⁶ :	<p>Andante</p> 
First section of the theme ¹⁶⁷ :	<p>Allegro</p> 

¹⁶⁴ As mentioned earlier in this chapter, by then it was customary to have a song associated with a film (used as a promotional tool).

¹⁶⁵ See: The Rap Sheet, 'The Thin Man' TV Intro, YouTube, 20 July 2012, <https://www.youtube.com/watch?v=EnWGRJkIRIw> (accessed 20 April 2017).

¹⁶⁶ Aural transcription by author. *Shadow of the Thin Man*, directed by W. S. Van Dyke, 1941. 00:00:12.

¹⁶⁷ Idem., 00:00:18.

Musical Excerpt 1 - Different sections of the recurring theme from The Thin Man movies	
Second section of the theme ¹⁶⁸ :	<p>Andante</p> 
"You're not so easy to forget" section ¹⁶⁹ :	<p>Moderato</p> 

Outside of film series, the closest precursor to *title tunes* can be found in chapter plays from the 1930s and 1940s. Chapter plays used recurring music for the opening titles and/or the end credits of all the episodes, similar to how theme songs on radio programmes were used. It seems that the shows aired on the radio also influenced those released in theatres, not only in terms of the narratives but also in the case of the music. As such, some of the chapter plays produced on screen soon after they were first aired on the radio used the same or similar musical themes. Examples include *The Lone Ranger* (on the radio from 1933-1954 and in theatres in 1938), which featured part of *The William Tell Overture* by Rossini for its opening titles. Another example would be *The Green Hornet* (on the radio from 1936-1952 and in theatres in 1940), which used Rimsky-Korsakov's *Flight of the Bumblebee* as its theme music.¹⁷⁰ As these examples demonstrate, chapter plays often featured pre-existing music rather than original scores, that is at least for their opening titles and end credits.¹⁷¹ There is, however, very little information (or sometimes none at all) regarding the music used during the plot that is not derived from these themes. In fact, the source of music in *The Green Hornet* is not credited in the film. It could be possible that the

¹⁶⁸ Aural transcription by author. *Shadow of the Thin Man*, directed by W. S. Van Dyke, 1941. 00:00:40.

¹⁶⁹ Aural transcription by author. *Song of the Thin Man*, directed by Edward Buzzell, 1947. 00:00:48.

¹⁷⁰ See: Dunning, *On the Air*, 297-298, 404-5.

¹⁷¹ The chapter plays could also recycle music from feature length movies. For example, Darby and Dubois mention the *Flash Gordon* chapter play (1936) which reused music from *The Bride of Frankenstein* (1935) scored by Franz Waxman (itself a sequel to *Frankenstein* [1931]). See: Darby and Du Bois, *American Film Music*, 123.

entirety of its score relied on pre-existing music. *The Lone Ranger*, on the other hand, mentions Alberto Colombo as Musical Director.¹⁷²

More information on *The Lone Ranger*'s score can be found in William C. Cline's book *Serials-ly Speaking: Essays on Cliffhangers*. In it, he argues that incidental themes were written by various members of Republic's music department, including Colombo and William Lava, and that they were composed with Rossini's *William Tell Overture* in mind (which was used for the opening titles). Most importantly, Cline mentions that the newly-composed themes from the chapter play "were acquired by George W. Trendle, producer of the radio series, and thereafter became permanently identified with the Lone Ranger [in addition to the *William Tell Overture*]." ¹⁷³ This demonstrates that radio series and chapter plays mutually influenced one another musically.

One of the reasons why chapter plays relied at least in part on pre-existing music could be because they were similar to B-movies on multiple levels. Not only were they produced on relatively small budgets, but production and post-production also had to be completed quite quickly as mentioned previously.¹⁷⁴ Nonetheless, some chapter plays feature much music (almost all the way through the episodes), such as *Don Winslow of the Navy* (1942). This chapter play of twelve episodes based on the comic strip of the same name tells the story of an investigator named Don Winslow. In this case, the chapter play used as its theme music the quite fitting American navy song, "Anchors Aweigh," which was used for the opening titles and end credits of the various instalments as well as for the trailer for the series.¹⁷⁵ As with many contemporary productions of chapter plays, its music remained uncredited, even though all the episodes featured continuous music almost all the way through. It is also evident from the treatment of the music in the episodes that post-production was completed rapidly. For one thing, the same music is heard during each episode (the music heard while the action takes place is not "Anchors

¹⁷² According to Roy Prendergast, the musical director's (or musical illustrator) tasks included for example to decide "whether the score was to be a compilation of numbers, in the style of the old opera, or whether it was to be more in the style of Wagner's music dramas, using some sort of psychological arrangement of the leitmotif." See: Prendergast, *Film Music*, 11.

¹⁷³ Cline, *Serials-ly Speaking*, 156.

¹⁷⁴ However, B-movies differed from chapter plays as they were feature films (longer in terms of duration).

¹⁷⁵ commandocody328, *Don Winslow of the Navy - Serial Trailer*, YouTube, 20 December 2006, <https://www.youtube.com/watch?v=gUrCJIY0urU> (accessed 10 February 2016).

Aweigh,” but rather another cue that is repeated across the episodes). Secondly, the music montage was clumsy at times with some of the cues ending abruptly and not making any sense musically. Such an example can be seen at the beginning of the fourth instalment where the transition between the foreword and the action sees two different cues of music literally juxtaposed (00:01:52).¹⁷⁶

The fact that the same music was reused across every episode of the *Don Winslow of the Navy* serial seems to be because of a time constraint rather than a strong branding strategy (which I believe to be important in relation to *title tunes*). While this is a speculation, the fact that musical transitions were clumsy leads me to believe that not much attention was given to the music overall. In addition, “Anchors Aweigh” was used for the opening titles and end credits, but never alongside the action in the different chapters, therefore working as a theme song. The music never changed, rather always staying exactly the same and it was never associated with any of the visuals within the narrative. “Anchors Aweigh” is also a pre-existing song. As will be explained in the second chapter, existing pieces of music, especially those that are in the public domain, usually do not become *title tunes* as they can be used by anyone and could be associated with more than one brand at the same time. Therefore, *Don Winslow of the Navy*’s recurring music should be perceived as “en route” to the concept of *title tunes*, yet not a *title tune* per se.

More research needs to be done on the music of sequels and chapter plays from the 1930s-1950s. While the use of themes that return in sequels did not seem to be a common practice, it seems to have played an important role in chapter plays. Chapter plays furthermore demonstrate how cinema was influenced by radio and vice-versa, as well as how music worked as a bridge between the two. Not only did music play a unifying role across these two media at times but it also provided a model for future film series where music is used across different platforms (see chapter 5).

Summary of This Section

Recurring musical themes have not always played an important and consistent role in film series. As demonstrated in this section, most early sequels analysed (post-1927) did not feature recurring musical themes, or if they did, these recurring

¹⁷⁶ *Don Winslow of the Navy: Chapter 4 - Towering Doom*, directed by Ford Beebe and Ray Taylor, 1941. 00:01:52.

themes did not follow very specific norms across the different movies. On the other hand, recurring musical cues seem to have played a more important role in the case of chapter plays. Yet, these chapter plays often relied on the use of pre-existing music, and it seems that recurring themes were used primarily due to financial and time constraints rather than as strong branding strategies. That said, there seems to have been a desire to maintain consistency across different media (radio and cinema) as some chapter plays borrowed the theme songs from their counterpart on the radio.

Conclusion

Seriality has been an integral part of the film industry since its infancy. While seriality went through various phases, featured different formats, and targeted different groups throughout film's history (women, children, and adults), it is highly likely that seriality will continue to play an important role in the film industry. Moreover, many modern film series have been influenced by chapter plays of the 1930s and 1940s not only in terms of narratives, but also concerning their scores (recurring themes featured throughout the episodes as well as certain classical Hollywood scoring techniques). This chapter has also demonstrated that radio has influenced television and cinema in terms of narratives (the same stories being featured across all three) as well as in terms of music. Finally, this chapter has drawn attention to the film industry's long-term use of what might be called techniques of "sonic branding" in the form of studio logos and fanfares, which began to be used in the 1930s.

The next chapter explores the concept of *title tunes* in more depth, defining the commonalities surrounding their use as well as the type of expectations that might be associated with them. It discusses two specific case studies: *Harry Potter* and *The Godfather*. This chapter also includes a discussion on trailers and suggests that *title tunes* have influenced the way music is now used in franchise related trailers.

Chapter 2 – Expectations and Commonalities Surrounding the Use of *Title Tunes*

Expectations are automatic, ubiquitous, and (mostly) unconscious. We cannot turn off the mind's tendency to anticipate events and we are usually unaware of the mind's disposition to make predictions. Except when we are surprised, or when the outcomes are important, we may not be cognizant of the specific predictions our minds make. Minds are disposed to anticipate all types of stimuli—even those stimuli (like music) that appear to be unimportant for survival.¹


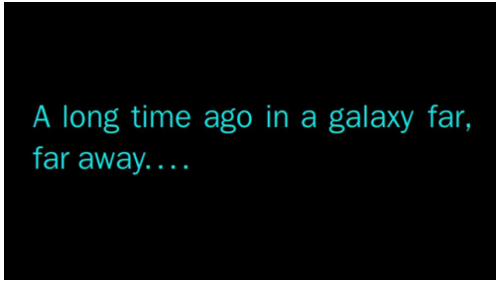

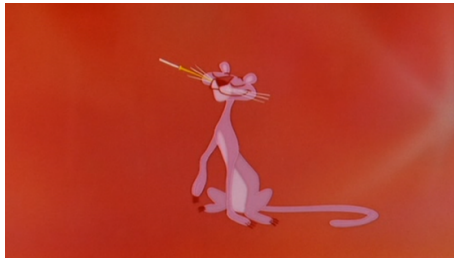
David Huron

Standalone movies may feature iconic scenes that stay indefinitely in the minds of viewers (such as the “I’m Flying” scene from *Titanic* [1997]). Film series, on the other hand, have the possibility of repeating these famous moments in multiple movies and eventually create expectations for them. These iconic moments may be solely visual, or audiovisual. For example, the four stills in Figure 12 are taken from different franchises and all represent some of these signature moments that some people may have come to expect when watching these specific film series. Would a *Star Wars* movie create the same level of excitement at the beginning of a film if it did not use the famous silent and static blue text that reads, “A long time ago in a galaxy far, far away....”? Or would a *Pink Panther* movie be authentic if it did not incorporate at some point an animated sequence with the now well-known Pink Panther cartoon character?

Music has often been used in conjunction with such visuals. In the case of film series, the musical fragments I have designated as *title tunes* are frequently featured during iconic moments as is demonstrated in the various case studies. Thus, across the case studies analysed certain commonalities could be identified. An example would be to always hear the same theme in conjunction with the opening titles as with *The Godfather* trilogy. The delivery of anticipated musical events (whether conscious or not) may create a pleasurable experience. It is my belief that creating and following templates to a certain extent is key with regard to this concept.

¹ Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, Mass.: MIT Press, 2006), 358.

Figure 12 - Iconic stills from different film series

Rocky at the top of Philadelphia's Art Museum steps ²	The <i>Star Wars</i> opening text ³
	
The <i>James Bond</i> gun barrel sequence ⁴	The <i>Pink Panther</i> opening titles ⁵
	

This chapter looks at some of the existing literature on the concepts of repetition and expectation in music. I suggest that producers consciously create musical anticipation when marketing a film series and that the audioviewers' knowledge of a particular film franchise plays a role in their set of expectations. As a result of the analyses undertaken, I have generated a conception of the *title tune* organised in response to seven primary practices that they share. Although this research does not explore all film genres available to audioviewers (such as horror film series), the analyses undertaken indicate that certain movie genres are more likely to feature *title tunes* and that various composers working on the same film franchise use the musical fragments I have labelled as *title tunes* differently at times (i.e. not to the same extent). The final section of this chapter explores how *title tunes* may have affected how music is now used in certain film franchise related trailers, and how in turn the music used in trailers might create expectations for the movies they are linked to. It is important to state that much of this chapter is based on theories put forth by various scholars in relation to music in general (not focusing on film music,

² *Rocky*, directed by John G. Avildsen, 1976. 01:33:12.

³ *Star Wars: Episode VII – The Force Awakens*, directed by J.J. Abrams, 2015. 00:00:10.

⁴ *Die Another Day*, directed by Lee Tamahori, 2002. 00:00:23.

⁵ *The Pink Panther*, directed by Blake Edwards, 1964. 00:01:21.

nor the notion of *title tunes*). While some assumptions are made regarding the potential effects of *title tunes*, these are based on those theories, on the data collected for this research (see appendices 3-8) and on what might be considered an autoethnographic approach to certain events and experiences.

Repetition in Music

People like what they know. Robert Zajonc, a social psychologist, was one of the pioneers to talk about the mere exposure effect. He claimed that “mere repeated exposure of the individual to a stimulus object enhances his attitude toward it.”⁶ While he focused on spoken language and word frequencies rather than on music, others applied his findings more broadly in the arts. In his book *Sweet Anticipation: Music and the Psychology of Expectation*, David Huron argues that this concept should not be called the mere exposure effect, but rather the prediction effect, as:

it is not frequency of occurrence per se that accounts for the experience of pleasure, but sure and accurate prediction. That is, the pleasure of the exposure effect is not a phenomenon of “mere exposure” or “familiarity.” It is accurate prediction that is rewarded—and then misattributed to the stimulus.⁷

As proposed by both Zajonc and Huron, people are likely to find more enjoyable a stimulus to which they have already been exposed, including music. Musical repetition undeniably facilitates the process of anticipation. It is present in every culture and as such affects everyone. As Elizabeth Hellmuth Margulis states in her book *On Repeat*, repetition is heavily present in music, and has been for a long time (probably longer than we can trace).⁸ An example would be the canons of the Middle Ages when different voices repeated various melodies within a single piece. Theme and variations, fugues, strophic form, sonata form and so on, all feature much repetition. The distinction in relation to *title tunes* is that music is not only repeated within a single piece of music, but across different works and sometimes by different composers.

It is also recognised that musical repetition makes music more accessible. While Matthew Bribitzer-Stull explains that repetition in music is rarely exact, repetition is

⁶ Zajonc, Robert B. ‘Attitudinal Effects of Mere Exposure’, *Journal of Personality and Social Psychology* 9, no. 2 (1968): 1.

⁷ Huron, *Sweet Anticipation*, 138–39.

⁸ Margulis, Elizabeth Hellmuth. *On Repeat: How Music Plays the Mind* (Oxford: Oxford University Press, 2014), 5, 28.

“a necessary component of thematic identity.”⁹ It is through the repetition of certain themes and motifs that their importance is understood. With respect to movies, Giorgio Biancorosso also argues that it is through the repetition of certain musical sections that the audioviewer is given the opportunity to fully grasp the meaning of a motif and what it is associated with. Indeed, during a first viewing, “The exact nature of the relationship between what we see and what we simultaneously hear discloses itself gradually, as it requires one or more repetitions: to wit, a *pattern*.”¹⁰

In her book, Margulis focuses primarily on literal repetition, which provides some insights as to why motifs such as *title tunes* might be enjoyable to some. She argues that people like repetition in music (up to a certain extent) and that people tend to listen ahead. As she explains:

If portions of a famous image were blacked out, it might be easy to imagine the missing parts; if, however, a famous tune were stopped too early, before a point of cadence or rest, it would not only be easy to imagine the absent continuation, but almost impossible *not* to do so.¹¹

When seeing a sequel, audioviewers might assume that they will hear a specific theme if that franchise has been using it in the past. It might also be impossible not to anticipate hearing it if that particular theme has been used in conjunction with iconic visuals in the past, and that these visuals are present in the instalment they are watching (such as the gun barrel sequence in the *James Bond* movies).

Margulis claims that it is by listening to the same pieces of music that the listeners are creating expectations, the audioviewers being the masters of their own expectations to a certain extent. She considers the conscious decision to listen to the same piece(s) of music repeatedly to be a particular type of behaviour.¹² This links to the uses and gratifications model as described by Mark Shevy:

The *uses and gratifications* model (Katz, Blumler, & Gurevitch, 1973; Rubin, 2009) grew out of the notion that audience members actively select media and content to meet their own needs. People have needs based on social and psychological factors, such as desiring to relate to other people, needing to know what is happening around them, or wanting to be entertained. They have expectations about what will fulfill

⁹ Bribitzer-Stull, Matthew. *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015), 34-35

¹⁰ Biancorosso, Giorgio. ‘Memory and the ‘Leitmotif’ in Cinema’, in *Representation in Western Music*, ed. Joshua Walden (Cambridge: Cambridge University Press, 2013), 214.

¹¹ Margulis, *On Repeat*, 72.

¹² Idem., 8, 12, 55–74, 95–96.

those needs and choose their media and content consumption accordingly.¹³

In the context of film franchises, one could argue that the uses and gratifications model mentioned above is pertinent when audioviewers decide to watch the same movie more than once, as well as if they decide to watch sequels to a previous film they have seen (knowing overall what to expect).¹⁴ While there are no statistics on how many times people tend to rewatch certain movies, it is understood to be a relatively common activity. In their article, Cristel Antonia Russell and Sidney J. Levy argue that reconsumption can provide “the same emotional intensity over time.”¹⁵ In fact, the act of reconsumption is partly a matter of emotions (further discussed in the fourth chapter). As Derek Thompson summarises, “We know how they end [movies that have already been watched], and we know how we’ll feel when they end.”¹⁶ I would argue that expectations are still present even if a movie was previously seen. In *Music, the Arts, and Ideas* Meyer makes a compelling argument in regard to music that might apply in this context as well:

One may *recognize* that an unexpected event is one experienced in a previous hearing without being able to *recall* (predict) it when one hears the antecedent event. In the former case, one frequently says, ‘Ah, now I remember.’¹⁷

Adrian North and David Hargreaves further contend that the social, historical and cultural contexts surrounding music play a crucial role in its perception (a point further elaborated in the fourth chapter).¹⁸ In fact, in the case of film music the audioviewers are most of the time engaged in the act of watching a movie, therefore not focusing 100% of their attention on the music. This may be why – in terms of the case studies analysed in this thesis – the motifs I designate as *title tunes* seem to be placed at key strategic moments.

¹³ Tan, Siu-Lan, Annabel J. Cohen, Scott D. Lipscomb and Roger A. Kendall, eds. *The Psychology of Music in Multimedia* (Oxford: Oxford University Press, 2013), 76–77.

¹⁴ For example, film marathons are often organised in theatres before the release of sequels.

¹⁵ Russell, Cristel Antonia and Sidney J. Levy, ‘The Temporal and Focal Dynamics of Volitional Reconsumption: A Phenomenological Investigation of Repeated Hedonic Experiences’, *Journal of Consumer Research* 39, no. 2 (August 2012): 354.

¹⁶ Thompson, Derek. ‘On Repeat: Why People Watch Movies and Shows Over and Over’, *The Atlantic*, 10 September 2014, <https://www.theatlantic.com/entertainment/archive/2014/09/rewinding-rewatching-and-listening-on-repeat-why-we-love-re-consuming-entertainment/379862/> (accessed 16 April 2017).

¹⁷ Meyer, Leonard B. *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago and London: University of Chicago Press, 1994), 47.

¹⁸ North, Adrian C. and David J Hargreaves. *The Social and Applied Psychology of Music* (Oxford: Oxford University Press, 2008), 1.

With regard to film franchises, there is also always a marketing campaign surrounding the release of a new film. This can take the form of advertisements, trailers, interviews with the cast, the sale of related products and so on. Throughout these marketing campaigns, potential consumers are often presented with a repeated set of attributes, which may also include the use of what I am labelling *title tunes*. It is my understanding that producers consciously create musical expectations by selling products with specific attributes, with clear identities. Going back to North and Hargreaves's claim, the current social context is partly responsible for why expectations are perceived. Not only is there repetition on a small scale (within separate film franchises), but repetition is rather present on a larger scale within multiple movies and franchises. In fact, the film series analysed share musical commonalities, as is explained below.

Existing Literature on Musical Expectations

The concept of expectation in music and its psychological implications was first emphasised by Leonard Meyer in his book *Emotion and Meaning in Music* (1956). Although Meyer focuses on the concept of musical expectations on their own (without any visual implications), some of his claims are perhaps also transferrable within this context. Meyer contends that it is partly because of the concept of expectation that emotions in music are felt, which in turn creates meaning. According to Meyer the composer has the power to play with the listeners' expectations by delaying an anticipated musical moment, or by modifying it. Furthermore, he believes that musical styles provide various sets of norms, which assist in enabling the anticipation of certain events or make events sound unexpected.¹⁹ When listening to a piano piece composed by Beethoven, for example, one would not expect to hear a twelve-tone row. It was not a known concept in Beethoven's time. Hearing the pianist play one or more sections that feature the Alberti bass, on the other hand, is something not only likely to happen, but most probably expected.

Following Meyer's ideas, I claim that it is because *title tunes* are part of a style and share commonalities that there can be expectations. I believe *title tunes* can be thought of as belonging to a style influenced by classical film music techniques and sonic branding. This musical style should in fact be seen as an audiovisual style, and

¹⁹ Meyer, Leonard B. *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 59–69.

more precisely as a mixture between audiovisual marketing and film music. Film series feature music whose role is to emphasise and/or suggest certain moods in relation to the narratives and the visuals just as most other films on the market. Movies that use motifs that function as *title tunes*, however, seem to have an additional function: that of promoting the other movies within the same franchise as well as the products related to that brand making it a marketing tool as well. Most standalone movies cannot use their main themes for promotion in trailers as they are most often composed after the creation and distribution of various materials. Even if they were to use the main theme from a film in a trailer, the audience is not yet necessarily aware of its importance. As the analyses undertaken for this thesis indicate, in the context of film series, however, the promotion of any subsequent films (including trailers) often features what I am labelling a *title tune* when one exists (as is demonstrated in relation to the *Harry Potter* franchise at the end of this chapter). This is logical as the motif's significance in relation to the franchise is clear for most audioviewers aware of this franchise following the release of the first film, of course (more is said on trailers at the end of this chapter).

As Meyer states, "Whether a piece of music gives rise to affective experience or to intellectual experience depends upon the disposition and training of the listener."²⁰ Therefore, one could argue that audioviewers' exposure to other similar film series will also affect their expectations with regard to music. In other words, it seems likely that the more an audioviewer has been exposed to film series and television series, the more he/she will have certain expectations in relation to music and may experience emotions in reaction to it. To some extent, I would argue that the audioviewer becomes conditioned to expect certain commonalities in those contexts. Consequently, the notion of the past is key as *title tunes* are linked to memory. Thus, it is important for *title tunes* to be easily remembered, similarly to sonic logos. In fact, marketing tools, like sonic logos, seem to have influenced the concept of *title tunes*. As affirmed by marketing specialists, sonic logos are normally used at strategic places (such as the beginning and/or end of adverts) to increase brand recall.²¹ This is usually the case as well in relation to film series and *title tunes* as is demonstrated in the section entitled "Characterising the *Title Tune*" on p.90.

²⁰ Meyer, *Emotion and Meaning in Music*, 40.

²¹ See for example: Lusensky, *Sounds like Branding*, 87.

***Title Tunes* as Musical Fragments**

In *Sweet Anticipation*, David Huron expanded on Meyer's ideas regarding musical expectations. Huron believes that the human mind is constantly trying to anticipate things in every aspect of our daily lives as:

The story of expectation is intertwined with both biology and culture. Expectation is a biological adaptation with specialized physiological structures and a long evolutionary pedigree. At the same time, culture provides the preeminent environment in which many expectations are acquired and applied. This is especially true in the case of music, where the context for predicting future sounds is dominated by cultural norms.²²

Throughout the ages, the act of expecting has been a crucial aspect in the context of survival. The body has come to experience physiological responses to expectations, such as an increased heart rate, whether or not these expectations are linked to survival. Nonetheless, as our daily lives require fewer survival skills, culture and our environments have come to play a big role in acquired expectations.²³ For example, people accustomed to going to classical concerts do not expect to hear anyone applaud the orchestra in between movements of a symphony whereas people going to a jazz concert will expect to have to applaud performers after their solos (during the performance itself). As Huron notes, "most researchers have been led to the conclusion that the majority of auditory expectations are learned through exposure to some auditory environment."²⁴ With regard to *title tunes*, my assumption is that listeners come to expect to hear them after having been accustomed to a set of somewhat loose norms.

Meyer also provides insights as to why small units of sounds, such as *title tunes*, come to create expectations. As noted in the definition of *title tunes*, the analyses undertaken indicate that these motives tend to originate from the main theme of the first film of a given film series. Most of the case studies analysed featured these integral main themes at the beginning of the first films of their series, in conjunction with the opening titles. One might have assumed then that to fulfil expectations, audioviewers would have to hear the whole theme in its integral form instead of smaller fragments when the theme is presented elsewhere in the movie or in other movies altogether. However, as Meyer notes:

²² Huron, *Sweet Anticipation*, 3.

²³ Idem., 3.

²⁴ Idem., 59.

Particularly in the later stages of a work, part of a sound term²⁵ or an abstraction of its essential motion or its motives may come to stand for and represent the whole sound term. In such a case, the repetition of a fragment of a larger part may not be felt to constitute incompleteness but, on the contrary, be taken as a sign of closure, making the whole work seem complete and stable.²⁶

Although *title tunes* are fragments of larger works, they may sound complete in themselves when heard. More precisely, *title tunes* could be understood as a subdivision of a musical theme. This claim may perhaps be best demonstrated through an example taken from the *Harry Potter* franchise.

In the first movie of the *Harry Potter* film series (*Harry Potter and the Philosopher's Stone* ([2001])), John Williams used the piece of music entitled "Hedwig's theme". As is normally the case with main themes in films, this particular piece of music was repeated fairly often within the movie to presumably make a lasting impression on audioviewers. The first section of "Hedwig's theme"²⁷ (which eventually became the *title tune* after the release of the second film – a point elaborated below) was in fact heard more than 30 times within that film that featured music for approximately 71% of its duration.²⁸ It is important to note that although this sub-theme was frequently repeated, it was varied throughout the movie to best fit the narrative or perhaps simply to avoid listener fatigue. These variations affected multiple aspects of the composition, namely rhythms, tempo, instrumentation, and melody (mostly in terms of omitting the anacrusis). Therefore, throughout the first movie, the audioviewers got used to hearing a musical theme as fundamentally *versatile* (this concept will be further described in chapter 3). Throughout the course of the movies, and particularly as seen in the trailers of the other films, the melody in the red box in Musical Excerpt 2 became the *title tune*, being often used as a complete unit in itself, and heard without the subsequent notes of the original main theme (see Table 3 for more information on the individual films). In fact, as the saga unfolded, different continuations began to be used following that fragment in the

²⁵ Meyer describes a sound term as "A sound or group of sounds (whether simultaneous, successive, or both) that indicate, imply, or lead the listener to expect a more or less probable consequent event [...] within a particular style system." Meyer, *Emotion and Meaning in Music*, 45.

²⁶ Idem., 129.

²⁷ Jamie Lynn Webster describes the piece's three distinct sections in: Webster, Jamie Lynn. 'Creating Magic with Music: The Changing Dramatic Relationship between Music and Magic in Harry Potter Films', in *The Music of Fantasy Cinema*, ed. Janet K. Halfyard (Sheffield: Equinox Publishing Ltd, 2012), 207.

²⁸ See appendix 7.2 for more detailed information on these occurrences of the *title tune*.

movies (instead of the notes heard in the original theme), or the fragment was used as a closing statement. This example illustrates that *title tunes* generally represent the core element of a main theme, the primary element which survives and stays most intact throughout all the variations adopted during a given film series. The fact that *title tunes* are eventually used as complete units in themselves (similar to sonic logos) can be observed in trailers, as is discussed at the end of this chapter.

Musical Excerpt 2 - Fragment of Hedwig's Theme (first section)²⁹

*Note: The *title tune* corresponds to the first four bars (with the pick-up note) of the theme. The *title tune* is usually used as the unit in the red box. It was, however, fragmented further and modified on some occasions within the movies.³⁰

Table 3 – Occurrences of the title tune in the scores of the Harry Potter films					
Name of film	Year of release	Director	Composer	Amount of music	Occurrences of the title tune
<i>Harry Potter and the Philosopher's Stone</i>	2001	Christopher Columbus	John Williams	71% (109 min.)	33
<i>Harry Potter and the Chamber of Secrets</i>	2002	Christopher Columbus	John Williams	75% (120 min.)	18
<i>Harry Potter and the Prisoner of Azkaban</i>	2004	Alfonso Cuarón	John Williams	66% (94 min.)	10
<i>Harry Potter and the Goblet of Fire</i>	2005	Mike Newell	Patrick Doyle	65% (102 min.)	5
<i>Harry Potter and the Order of the Phoenix</i>	2007	David Yates	Nicholas Hooper	73% (101 min.)	8
<i>Harry Potter and the Half-Blood Prince</i>	2009	David Yates	Nicholas Hooper	71% (109 min.)	3
<i>Harry Potter and the Deathly Hallows – Part I</i>	2010	David Yates	Alexandre Desplat	69% (102 min.)	8
<i>Harry Potter and the Deathly Hallows – Part II</i>	2011	David Yates	Alexandre Desplat	76% (100 min.)	17

²⁹ Williams, John. 'Hedwig's Theme', in *Harry Potter and the Philosopher's Stone* [piano score] (London: International Music Publication Limited, 2001).

³⁰ For example, and as can be seen in appendix 7.2, the anacrusis is regularly omitted and some notes of the *title tune* are changed at times.

Deceiving and/or Delaying Expectations

Meyer claims that most people will probably not react or even realise that they had expectations if said expectations are met. If for some reason, however, the template does not follow its expected course, then it will most likely startle the person and create a conscious emotional response.³¹ Therefore, it seems that meeting the audioviewers' expectations is not necessarily the most powerful effect. Meyer believes that delaying expectations can be an effective tool if not overused especially when norms have been well established. In such cases, the sense of tension is increased as the expectation is not initially met. Huron adds that "if a nominally pleasant sound is not expected by a listener, it will tend to be perceived as more pleasant."³² Moreover, "the effect of delay in music will be greatest when applied to the most predictable, stereotypic, or clichéd of events or passages."³³ While both Meyer and Huron are referring to music on its own (without any visual representation), the effect of delay is perhaps also similar in the context of *title tunes*. By delaying an anticipated moment such as a *title tune* combined with signature visuals, the composer may increase the pleasure and satisfaction of a subsequent occurrence, especially if this subsequent occurrence does not follow any previously established norms.

Composers are aware that music creates expectations. In an article on melodic expectation, Margulis contends that "composers more likely seek an optimal mix of expectedness and unexpectedness".³⁴ While she focuses on this with regard to melody, one could argue the same is true in relation to music placement. The *Harry Potter* franchise provides a poignant example in this context. As James Buhler explains in "Branding the Franchise," the opening sequences of the *Harry Potter* films have followed a ritual pattern following the first film.³⁵ As such:

- (1) The film opens on or in clouds; (2) the [Warner Bros.] shield appears amidst the cloud in the distance and the camera appears to fly in toward it, usually quickly stating the opening incipit of Hedwig's theme [the *title tune*]; (3) the

³¹ Meyer, *Emotion and Meaning in Music*, 24.

³² Huron, *Sweet Anticipation*, 22.

³³ In this passage, Huron refers mainly to delays like *ritardando*. One could, however, argue that a similar situation occurs when a passage is heard later than expected. *Idem.*, 315.

³⁴ Margulis, Elizabeth Hellmuth. 'A Model of Melodic Expectation', *Music Perception: An Interdisciplinary Journal* 22, no. 4 (2005): 667.

³⁵ BowTiesRCool, *All Harry Potter Opening Logos*, YouTube, 27 November 2011, <https://www.youtube.com/watch?v=RkDiA5ea2KQ> (accessed 3 December 2012).

movie title appears in the Harry Potter font and the camera again seems to pass through it; (4) the camera then moves through the clouds and tilts down, revealing the earth below and flying down for the opening of the film.³⁶

The motif designated as the *title tune* features in all the opening titles of the *Harry Potter* films, that is, all of them apart from the last one.³⁷ For the opening sequence of the last movie, the opening titles instead featured a completely new composition entitled “Lily’s theme.” While audioviewers aware of the brand might recognise the absence of “Hedwig’s Theme” and be surprised by this omission, they are later “rewarded” by hearing cues that are quotes from John Williams’ music from the first *Harry Potter* films (stylistically distinctive orchestral music that might be recognised by most followers of the series).³⁸ The sense of pleasure is therefore potentially increased at this point for some audioviewers, as these quotes are unexpected and come as a surprise (more is said on this in chapter 4 that focuses on the concept of nostalgia).

Characterising the *Title Tune*

How and where to use it [the *James Bond Theme*], however, is a decision not lightly made, says “Spectre” composer Thomas Newman. “You try it, and ask yourself: Does this belittle the moment or does it enhance it?” he says.³⁹

Thomas Newman

It is important to understand that *title tunes* are not periodic, meaning that they cannot be predicted by looking at the film’s timing, and they were most often non-diegetic in the case studies analysed. It must also be said that different composers and directors work differently. As such, certain conventions established by a composer at the beginning of a series of films might be modified later on by another composer or director coming to work on the franchise (certain composers and directors value continuity more than others). From the case studies analysed, though, it seems that other composers are more likely to modify the orchestration of the motifs I designate as *title tunes* as well as other musical parameters rather than

³⁶ Buhler, ‘Branding the Franchise’, 25.

³⁷ While it is true that the last film is entitled “Part 2,” it was released as a separate movie (a year later than the preceding one). The mention “Part 2” mainly refers to the fact that the novel on which it is based was divided into two movies. The two films are complete works by themselves.

³⁸ For more information on these quotes, see appendix 7.2.

³⁹ Thomas Newman quoted in: Burlingame, ‘Building on Iconic Themes’, 86.

their placement in the movies and/or their primary melodic characteristics. The following set of commonalities was observed in the case studies.

The Seven Commonalities of *Title Tunes* Generation as Observed in the Case Studies

(1) The *title tune* was often heard in conjunction with the opening titles or at the beginning of the first scene of a movie, where it was foregrounded. Music can play an important role in this context, being the first thing people hear and associate with a film. A similar tactic has in fact been used in pieces of music for centuries, where the most important theme is often featured at the very beginning. In the context of films, Georg Stanitzek argues that “The title sequence has to lead into what follows, has to set out the course in this respect, capture the genre, and the specific “mood” of what is to come, so that one is initiated into the cinematic narrative, the diegesis.”⁴⁰

(2) Similarly, the *title tune* was often heard towards the end of the film either for one of the final scenes, for the beginning of the end credits or both, reinforcing the particular mood emphasised at the beginning. The *title tune* was therefore one of the final things people heard (it was also often foregrounded in this context), and this might have made them more likely to remember it. As mentioned previously, this tactic is also often used in adverts that feature sonic logos. Compared to the preceding commonality, though, the use of a *title tune* towards the end of a film was not as strict and unbreakable. All film series analysed have done it in most of their movies. Yet, there are also exceptions to this rule (for at least one movie) in the majority of the case studies analysed.⁴¹

(3) As seen in the case studies, the *title tune* must be used within the narrative of two or more movies to be considered as a *title tune*. If a musical theme is only heard for the opening titles and/or the end credits of all the movies of a film series, it then functions more as signpost for a franchise, similar to the opening songs of certain television series (being more akin to sonic logos, than *title tunes* and leitmotifs). I

⁴⁰ Stanitzek, Georg. ‘Reading the Title Sequence (Vorspann, Générique)’, *Cinema Journal* 48, no. 4 (2009): 49.

⁴¹ For example, all the *Harry Potter* movies have featured the *title tune* for one of the final scenes and/or the beginning of the end credits, apart from the sixth film *Harry Potter and the Half-Blood Prince*. In that movie, the *title tune* is not heard past the twenty-third minute of the film. See: appendix 7.2.

thus consider this a necessary, though not sufficient, characteristic that defines *title tunes*.

(4) I would also argue that the *title tune* must be used regularly in promotional campaigns that will reach a mass audience. In the majority of the case studies analysed, it was featured in various trailers (generally at the beginning or the end of them), although this was not necessarily the case for all the films, or all the various trailers released for a single movie. If none of the promotional campaigns use the music, then the movie's recurring music should be described as a recurring theme or a leitmotif rather than a *title tune*. *Title tunes* are recurring themes, but they have an additional function, a marketing value. A recurring theme can eventually become a *title tune*, but unless it is used to sell some franchise-related product (as in a trailer), then I believe it cannot be described as a *title tune*.

(5) The *title tune* was often associated with one or more visual elements of a film. This visual element at times included character association, although this was rare, as characters are mortals in most cases, and as not necessarily the same characters are featured in the case of spin-offs. For example, the *James Bond* movies associate its *title tune* with the gun barrel sequence. *The Hunger Games* franchise associates its *title tune* with the image of the Mockingjay. In addition to this, *title tunes* were often associated with a franchise's logo and were most often heard when that logo was seen in the movies and the trailers, such as in the *Harry Potter* movies for example.

(6) The *title tune* was often associated with particular instrumentation. While *title tunes* are dynamic entities and evolve as will be demonstrated in the next chapter, a specific arrangement or instrumentation might carry additional emotional power when used (further developed in the fourth chapter). For example, the *Harry Potter* *title tune* is associated with the celeste, *The Godfather* *title tune* is associated with the trumpet, and *The Hunger Games* *title tune* is associated with a whistling sound.

(7) The *title tune* tended to be presented most frequently in the first film as it represented a fragment of the main theme of that movie.⁴² As it represented a fragment of the main theme, it was also usually the most pervasive element in the score of the first film. While the *title tune* continued to be heard in the subsequent films, it was not necessarily a part of the main theme of those movies (as the new

⁴² There are of course exceptions to this rule, as in the *James Bond* franchise. More is said about this in chapter 3.

movies often featured new main themes). In fact, other pieces of music were heard on more occasions in other films. Yet, as the *title tune* was used at strategic places (as the beginning and end), I would argue that it retained its importance.

For Huron:

One of the keys to retaining a pattern in short-term memory is repetition. [...] The more often one activates a pattern in short-term memory, the greater the likelihood that it will pass into so-called intermediate-term memory (ITM), and then potentially into long-term memory.⁴³

As such, the fact that *title tunes* tended to be heard the most in the first movie makes perfect sense; as the same motif appeared over and over again, the composer increased the likelihood that the musical fragment I labelled a *title tune* was remembered when the other movies were released (facilitating further use of the *title tune*, even when used to a lesser extent). By repeating certain elements of the first film in the score of the second one, composers may then have slowly built expectations with regard to these motifs' placements as past experiences became the basis for expectations.

It is important to mention that a film series does not need to follow all of the commonalities mentioned above to promote a *title tune*, but the various movies analysed have at the very minimum featured one of the first two, as well as the third and fourth ones.⁴⁴ It is also important to state that the commonalities do not imply a universal set of rules that indubitably influence compositional techniques (as mentioned in the introduction, the concept of *title tunes* is not acknowledged in the industry). More case studies need to be undertaken to confirm the extent to which these commonalities can be generalised and considered as norms.

At this point, it is also worth mentioning that, although this was rarer in the case studies analysed, a *title tune* can feature multiple components. This means that multiple motifs from the *same theme* are often repeated within the films and promotional materials and that all these motifs exemplify the commonalities mentioned above. In the case of multiple components, the components can work as combined elements or as separate entities. Furthermore, parameters other than a motif's melody might be important and stand out when multiple components are

⁴³ Huron, *Sweet Anticipation*, 228.

⁴⁴ The first two commonalities are interchangeable, meaning that the first movie of a series might feature the first one, while a subsequent film uses the second one (or vice-versa).

involved (such as a motif's rhythm or its harmony). Two case studies with multiple components are discussed, namely *James Bond* in chapter 3, as well as *The Pink Panther* in chapter 4. The analysis of the case studies has also revealed that a franchise can feature two *title tunes* (or perhaps even more, although this was not the case in the film series analysed). Two *title tunes* are found in film series when two distinct motifs from *different themes* exemplify the commonalities mentioned above, as will be further discussed in chapter 3 in relation to *Star Wars*. It is important to mention that the motifs must originate from different themes, yet these themes can be on the same track on the soundtrack album (as a single piece of music can feature multiple themes).

The Function of These Primary Commonalities

The commonalities mentioned above all fulfil an aesthetic function. After all, that is one of film music's roles. Yet, these commonalities serve two further purposes. The first two commonalities fulfil a framing function (reinforcing the narrative's structure), while all seven also strengthen the brand's identity by contributing to sequences of events that are meaningful for each specific film series. Structurally, I believe the musical fragments I have designated as *title tunes* are used for the opening titles or the beginning of the movies to establish a certain ambiance for the audioviewers. When used for the last scene of a film or the beginning of the end credits, then it could be said that these motifs are there to establish a sense of closure with positive associations, while reinforcing the particular ambiance emphasised during the beginning of the movie. The beginning and end of a film are as such particularly important. With regard to commonalities that are meaningful to each specific film series, it is best explained with an example, in this case taken from the *James Bond* movies. In those films seeing a classic car has come to represent the character of James Bond.⁴⁵ It therefore makes sense that the *James Bond title tune* is often presented when Bond gets to drive one of those cars. That said, seeing an Aston Martin or another classic car in another film franchise would not necessarily bring the need to play the *James Bond title tune*, or the *title tune* from that specific

⁴⁵ More than one illustration could be provided from the Bond movies. The same could be said of gambling and flirting scenes for example. See appendix 3.1.

series. Therefore, each film series creates its own norms at times in relation to the use of its music.⁴⁶

As Huron explains, “not all listeners will respond to [...] passages in the same way, and even a single individual listener may not have the same emotional experience each time the passage is encountered.”⁴⁷ It is important to mention that using a motif that corresponds to the concept of *title tunes* does not guarantee the audioviewers’ liking of a film series or of the music itself. Many factors have to be taken into consideration; the music does not make a good movie on its own, it is part of an audiovisual combination. That said, the use of a *title tune* has the potential to create expectations for the movies to come. Furthermore, one of the benefits of motifs that function as *title tunes* appears to be to reach the greatest number of people as possible and facilitate the feeling of immersion into the film franchise’s world. It is a tool that might or might not be used by producers. Its effect is not guaranteed (meaning the audioviewers’ positive response to it). Yet, a *title tune* will nonetheless function as film music – being there to support and illustrate the visuals – if it does not create the desired feeling of immersion.

From Recurring Theme/Motif to Title Tune

While I would argue that expectations are usually created over the course of more than one movie, they can potentially also arise within a single film. From personal experience, being used to watching film series, other visual media and listening to music in general, I am usually able to identify an important musical theme before the end of a film, and then expect to hear it more as the movie progresses. It is likely that after watching the first movie of a projected series of films, one could identify and anticipate a specific musical theme to recur and function as a *title tune*, particularly if that theme was used in promotional settings for that film as well. Yet, a musical theme cannot be labelled a *title tune* before the release of at least the second movie of the same film series. It is only then (or even later in certain cases) that the importance of a specific theme can be confirmed both within the narrative as well as in promotional materials. It is important to mention that while a motif can only be labelled a *title tune* following the release of the second movie of a franchise, I have retrospectively applied the label to the motifs of the first movies in the film

⁴⁶ There are of course a few exceptions to this. The *Jaws* films (1975-1987) would best illustrate it as nowadays hearing a repeated minor second interval in a movie does “scream” shark attack, no matter what the movie is.

⁴⁷ Huron, *Sweet Anticipation*, 26.

series I have analysed when applicable. This was specifically done in order to clarify the discussion of the topic.

The Power of a Marketing Campaign

Although it might be commonly overlooked, the analyses undertaken for this thesis indicate that the marketing of *title tunes* is key in regard to expectations. The influence a marketing campaign may have on these motifs can be seen in *The Godfather* franchise for example. In the first movie, composer Nino Rota introduced a few musical themes that were reused in the subsequent films.⁴⁸ The musical fragment that corresponds to the *title tune* was, however, presented in such a manner that it not only links the three movies together, but it could also be interpreted as reflecting on the Corleone family and their place within organised crime (see Musical Excerpt 3). In relation to the commonalities mentioned above, (#1) the *title tune* is always used for the opening sequence as the audioviewer first sees the opening titles with their specific font and repeated title (all preceded by a black screen). (#2) The *title tune* is also always used either for the last scene of the films, or towards the beginning of the end credits. (#3) Within the movies, the *title tune* was presented multiple times. (#4) The instrumental version of the *title tune* was used in the trailers for the three movies, although to a different extent (sometimes more pervasive than others). (#5) The *title tune* also seems to be linked to the role of the Godfather. Even though Vito (the first Godfather) dies in the 1972 movie, the tune continues to be used as a new Godfather, his son Michael, takes his place. The tune is also associated with the film franchise's logo, (#6) it is associated with a particular instrumentation, a lone trumpet, (#7) and it was most used in the first film – it is a fragment of the main theme of that film.⁴⁹ Although it is mainly heard as non-diegetic music, it is heard once with lyrics on top of it in the movies (it is sung as a lullaby in Italian in the second movie).⁵⁰ While it is placed just before

⁴⁸ While Carmine Coppola also composed music for the films, the main themes were composed by Rota (Coppola composed “music for all the incidental cues”). See: Sciannameo, Franco. *Nino Rota's The Godfather Trilogy: A Film Score Guide*, Scarecrow Film Score Guides, no. 9 (Lanham, Md: Scarecrow Press, 2010), xvi.

⁴⁹ All the occurrences of the *title tune* are listed in the appendix 3.2.

⁵⁰ *The Godfather: Part II (The Coppola Restoration)*, directed by Francis Ford Coppola, 2008 [1974]. 02:05:35.

the intermission of that film, the instrumental version of the *title tune* occupies a much more important role in the three movies.⁵¹

Though the trumpet motif transcribed in Musical Excerpt 3 should be regarded as the *title tune* of this franchise (since it exemplifies the commonalities mentioned previously), the marketing campaign put more emphasis on another theme. As Richard Dyer explains in *Nino Rota: Music, Film and Feeling*:

Much to Rota's surprise, Paramount chose the last minute *Fortunella*-derived theme [the love theme] for the short Sicily sequence as 'The Theme from *The Godfather*'. It was widely used in the promotion of the film, including in the form of the hit ballad 'Speak Softly Love' (words by Larry Kusik) [...] It thus became seen as the principal musical element of the film, sidelining the film's other much more pervasive and expressively written motifs and perhaps giving the Sicily sequence an undue significance.⁵²

Paramount's tactic sent a contradictory message to audioviewers. While Nino Rota set up the trumpet motif as the main theme in the movies, Paramount advertised the love theme to a bigger extent (by turning it into a song), overshadowing the musical fragment that functions as the *title tune*. This may have diminished some of the power of the trumpet motif. It is possible to assume that going into a film screening and having seen some of the promotional materials, audioviewers would probably anticipate the moment they would hear the romantic theme, rather than the trumpet motif. While the theme from which the trumpet motif derives was also turned into a song ("Come Live Your Life With Me"), it was not advertised as much. As can be seen from an advert published prior to the release of the first film, the emphasis was put on the song "Speak Softly Love" instead, even in printed adverts (see Figure 13).

⁵¹ The lullaby sequence is nonetheless important as it puts emphasis on the relationship between Vito and his son Michael (on their father-son bond). It also seems to show the *title tune* in its original form since it is heard in a flashback. It therefore seems to imply that the *title tune* became more sinister as the characters got more involved in organised crime. More information on how the *title tune* is used can be found in appendix 3.2.

⁵² Dyer, Richard. *Nino Rota: Music, Film, and Feeling* (New York: Palgrave Macmillan on behalf of the British Film Institute, 2010), 6.

Musical Excerpt 3 - The Godfather's title tune⁵³



Figure 13 - Advert promoting Al Martino and the song "Speak Softly Love" from The Godfather⁵⁴



As the third chapter explains, franchises may feature two *title tunes* in certain instances. Yet, in this case, both themes cannot be defined as separate *title tunes* as the love theme gained significance mainly through the promotional campaign rather than through the scores and the film experience. In fact, the love theme did not exemplify the seven commonalities mentioned previously. As such, while it was present in all the movies and while it was used in promotional settings (like the trailers and other adverts), it was not used at strategic narrative places within the

⁵³ Rota, Nino. 'Title Theme [score]', in *The Godfather*. (Famous Music LLC, 1972 [Renewed 2000]), quoted in: Sciannameo, *Nino Rota's The Godfather Trilogy*, 44.

⁵⁴ The advert also mentions the song "I Have but One Heart", which is present on the sound track as well. See: Billboard, 'SPEAK SOFTLY LOVE', *Billboard (Archive: 1963-2000)* 84, no.13 (1972): 65.

movies. It is important to reiterate that the placement of the music is crucial as it generally gives audioviewers valuable information (i.e. what they can expect to hear in a movie). Hypothetically, if audioviewers did not have access to all the trailers and other promotional materials from the movies, the love theme would perhaps not be perceived as important in relation to this film franchise as the movies are more about the mafia than Michael's ill-fated love story. The love theme should therefore be described as a famous musical theme from the franchise rather than as a separate *title tune*. As mentioned in the introduction, the *title tune* may be heard alongside other famous themes, but that does not necessarily make all famous themes *title tunes*. This case study is therefore important; as Dyer contends, a marketing campaign might carry much weight in the audioviewers' perception of a film's score by giving a musical theme more importance than the composer perhaps initially intended.⁵⁵

Title Tunes and the Question of Agency

The Godfather example also raises questions on the matter of agency. While various trends (such as the use of theme songs and jingles on the radio and television) may be seen as precursors to the use of *title tunes* in film franchises, other factors must also be taken into consideration. It is evident, for instance, that the use of musical fragments that qualify as *title tunes* is in part influenced by the composers themselves who work on the movies. The analyses indicate that *title tunes* are much more likely in film series that hire the same composer to work on the same first two movies of the series.⁵⁶ In fact, the case studies show that composers who are involved in more than one instalment of a series tend to repeat various musical themes they have created previously in the subsequent films, no matter when they first started to work on the project. For example, Nicholas Hooper reused some music that he composed for *Harry Potter and the Order of the Phoenix* in *Harry Potter and the Half-Blood Prince* (fifth and sixth instalments of the franchise he worked on).⁵⁷ While these themes do not necessarily feature the *title tune*, they provide an added sense of unity within the franchise, while simplifying the composer's job since

⁵⁵ Dyer, *Nino Rota*, 6.

⁵⁶ Of the primary case studies, only two film franchises for which different composers worked on the first two movies featured a *title tune*: *James Bond* and *Cinderella*. *James Bond* is a special case as Barry arranged the "James Bond Theme" and claimed he composed it (as mentioned in chapter 3). In *Cinderella*, the use of recurring music could well be simply because the sequels were direct-to-video movies, and were created on low budgets.

⁵⁷ For example, he reused the same music to portray the characters of Fred and George Weasley.

he/she does not have to write as much music in those cases. In certain instances, this might also be influenced by the editor of a film who decides what music may be used as a temp track and end up in the final mix.

Additionally, while the focus of this thesis is not so much on individual composers, some seem to value continuity more than others, independent of whether they were involved in more than one movie of the same franchise. For example, John Williams (*Harry Potter*, *Star Wars*, *Indiana Jones*, *Jurassic Park* [1993-]) and Alan Silvestri (*The Avengers*, *Captain America: The First Avenger*, *Father of the Bride*, *Back to the Future* [1985-1990]) seem to continuously reuse certain pieces of music in sequels, whether or not they satisfy the characteristics associated with *title tunes*. In comparison, other composers seemed less likely to create, or even use a motif that corresponds to the notion of *title tunes*. This was the case of Patrick Doyle, for example (*Bridget Jones's Diary*, *Thor*, *Cinderella* [2015]). Neither his score for *Thor* nor *Bridget Jones's Diary* generated *title tunes* (Doyle was not involved in the scoring process of their sequels). In the live-action remake of *Cinderella*, Doyle did not use music from the animated films within the narrative (two songs from the 1950 animation film were only used towards the end of the end credits). *Harry Potter and the Goblet of Fire*, the fourth instalment of the *Harry Potter* franchise and the only one composed by Doyle, was also one of the movies that used "Hedwig's Theme" the least within the franchise (with only *Harry Potter and the Half-Blood Prince* using it one less time – see appendix 7.2). While the decision to use recurring music in a movie does not fall solely on a composer, rather being a collaboration as is suggested below, it is not far-fetched to assume that a composer may contribute to the decisions, at the very least. As such, it could be argued that certain composers value musical continuity in a thematic sense more than others, as some might prefer a texture-based score instead of a highly melodic one.

The question regarding who has got the decision-making power over the use of recurring themes is an interesting one. While the focus of this research is not on the industry, existing accounts of Hollywood practice suggest that there seems to be a consensus that musical decisions are made between the composer, the director and the production company, although the editor of a film might also have a say as being the person in charge of placing a temp track over the unfinished film.⁵⁸ Some

⁵⁸ Temp tracks are music tracks that are used temporarily in an unfinished film. They are generally used to help in the editing process. In the case of film series, temp tracks may

films also have music editors and music supervisors that might influence the decision-making process. Nicholas Hooper, composer of the fifth and sixth instalments of the *Harry Potter* franchise, mentioned that it was Doug Frank (then credited as the Executive in Charge of Music for Warner Bros. Pictures) that requested the “Hedwig’s theme” to appear in the film. The placement of the theme was left to the discretion of the composer and director, but its use was mandatory.⁵⁹ When talking about “The James Bond Theme,” composer Thomas Newman explains that all the occurrences had to be approved by director Sam Mendes.⁶⁰ Then again, one would expect a director to have at least some say over the music in their film. Overall, and as a result of the analyses I have undertaken, I would suggest that the use of famous themes (from which *title tunes* originate), is the result of a *collaboration* between the director, the composer, and at times other intermediaries, with no party holding leverage all the time, although it may be imposed by the production company.

To a certain extent, the contrasting agencies involved in the creation of important musical themes, and as such *title tunes* (may it be producers, promoters and composers), are part of this ever-existing tension in Hollywood regarding its status as both art and entertainment as explained in the introduction. It is my belief that a *title tune* is an artistic tool that serves a marketing function as well. While my analysis of the case studies suggests that *title tunes* are used in a specific way and at times with a specific goal in mind, the chosen research methodology does not permit to talk with authority about the realities of creative agency with respect to *title tunes*.

Different Templates for Different Movie Genres

Title tunes seem to be most prevalent in new franchises, that is movies that are not remakes of previous ones. This is the case for *Star Wars*, *James Bond*, *Harry Potter*, *The Hunger Games*, and *The Godfather*, for example. On the other hand, a great deal of series that are remakes of previous ones (like most superhero movies such as *Iron Man* and *Thor*), whether a live-action film or not generally do not feature a *title tune*. There are, of course, exceptions like *The Pink Panther* films (see chapter 4) and the *Mission Impossible* movies (1996-). Yet, for the most part it seems that *title tunes* are

feature music from the previous films of a franchise as Nicholas Hooper confirmed. Hooper, Nicholas. Interview by author. 9 February, 2016 (see appendix 9).

⁵⁹ Ibid.

⁶⁰ Burlingame, ‘Building on Iconic Themes’, 86.

most important in new franchises that try to make a lasting impression in this very competitive market. It must nevertheless be said that some remakes of film series or television series, like *The Lone Ranger* (2013), *The A-team* (2010) and *Magnificent Seven* (2016) have reused in part the previous main themes from their parent movies or television series. In these cases, the cue was used several times within the movies, as well as during the main title and end credit sequences. Each of these remakes was a standalone film rather than a film series, however.

In the case studies it was clear that the use of *title tunes* also seemed to be more likely and important in action/adventure and fantasy/science-fiction movies than other film genres such as comedies, family, and superhero movies.⁶¹ One of the reasons for this might be the fact that *title tunes* are associated primarily with instrumental scores rather than songs, which tend to be more prominent in the former movie genres mentioned above. Comedies, nowadays, are often associated with compilation scores. Drawing upon my analyses of numerous films, I argue that with a few exceptions, a *title tune's* melody usually does not derive from popular songs (whether or not pre-existing songs). The fact that this is so may be explained by a statement Jeff Smith makes in his book *The Sounds of Commerce* when he talks about the arrival of compilation scores in the sixties. Popular songs, or any well-known pieces of music "carry associational baggage for the spectator, and not only was this potentially distracting but these associations might also clash with those established by the narrative."⁶² Furthermore, a song with lyrics – independently of whether it is or not in the public domain – could work with the narrative of one film, but perhaps not with the narrative of all of the subsequent films, such as seen in the *Monsters Inc.* franchise (2001–2013) with its two movies scored by Randy Newman. Although some themes from the first film were reused in the second movie (as the music associated with the character of Randall), the two movies do not feature a *title tune*. This absence of a *title tune* could seem confusing as the same composer worked on both films. Yet, this might be explained by the fact that the lyrics associated with the main theme of the first movie state, "I wouldn't have anything if I didn't have you". The second movie being a prequel and as Sulley and Mike (the two main protagonists) are not friends yet, it would have been peculiar to use the same music as the main theme. Therefore, the problem surrounding the

⁶¹ Interestingly, the former movie genres generally release a higher number of films within the same banner (usually more than 2-3). I would argue that having multiple unique attributes to advertise can be an advantage in these situations.

⁶² Smith, *The Sounds of Commerce*, 164.

appropriateness of lyrics that apply to more than one film might explain why most *title tunes* are not songs.

This last statement is especially important when one tries to understand why *title tunes* seem to be less important in animation movies. A vast number of them use songs linked to their narrative as their main themes, perhaps making it harder to reuse in subsequent films and their trailers. This does not, however, mean that the subsequent films do not reuse those songs at times, especially if those are direct-to-video movies, which are usually lower budget films. For example, the *Cinderella* franchise, featured the songs “A Dream Is A Wish Your Heart Makes” and “Bibbidi Bobbidi Boo” in the first movie (1950).⁶³ They were used extensively in the second film that was a direct-to-video film (2002). Apart from a single occurrence of “A Dream Is A Wish Your Heart Makes”, the songs were, however, completely omitted in the third animation movie, also a direct-to-video film (2007). The 2015 live-action remake only featured the two briefly in the end credits (following the song “Strong” composed specifically for the movie), and the songs from the 1950 movie were omitted in the trailers of the live-action remake.⁶⁴ The only example from the case studies where a song was consistently used within various movies would be in the *Toy Story* films (1995–), with the song “You’ve Got A Friend In Me” composed by Randy Newman. The song was not used in any of the movies’ trailers, however, making it impossible to refer to it as a *title tune*.⁶⁵

This is not to say that film series that feature *title tunes* never use pop songs in their movies, but rather, in the case studies analysed, *title tunes* do not tend to be based on popular songs. That said, one of the reasons why *title tunes* seem to be less important in certain movie genres, such as comedies, has to do with the fact that they also feature a great deal of pop music in their sound tracks. *Princess Diaries* (2001, 2004) is a representative example. These two movies feature a recurring theme composed by John Debney. It is heard on more than ten occasions in the first film, and in four different scenes in the second movie. Yet it is used alongside a myriad of pop songs (close to 20 pop songs in both movies), which overshadow it.⁶⁶ Speaking personally, I found it easier to sing one of the songs at the end of the

⁶³ In this case, “A Dream Is A Wish Your Heart Makes” qualifies as the *title tune* (“Bibbidi Bobbidi Boo” was only used once at a strategic place, whereas this was done in every direct-to-video film for the song “A Dream Is A Wish Your Heart Makes”).

⁶⁴ See appendix 4.1.

⁶⁵ See appendix 4.2.

⁶⁶ See appendix 6.2.

movies than to hum the composed theme, despite the fact that it was used at strategic places such as the opening titles. Even if the recurring theme had been used in the trailers, it is my belief that it would not have had the desired effect being heard alongside so much pop music. Consequently, if there is no balance between the number of occurrences of a *title tune* and the number of songs used in a film, then it is possible that a *title tune* could be less effective by the inclusion of pop songs and become less effective as a branding tool.⁶⁷ Such an example can be seen in the *Father of the Bride* movies, with both scores composed by Alan Silvestri. Unlike *Princess Diaries*, *Father of the Bride* features a *title tune*. Similarly, however, the recurring theme in this case seems overshadowed by the use of pop music, especially in the first film which uses about ten songs in addition to pre-existing classical music. Personally speaking, the fact that there do not seem to be commonalities on how the recurring motif is used in both films also makes it harder to anticipate.⁶⁸

Outside the primary case studies, the only example that comes to mind that has used a song as its main theme across its film series would be *Rocky* (1976-2006) and its spin-off *Creed* (2015-) that have used the song “Gonna Fly Now”.⁶⁹ Yet, the famous part of the theme song could be said to be the instrumental section heard at the beginning of the song. This section is used at times on its own (without the later sections that include lyrics), as seen at the beginning of the first film. Similarly, the *Bourne* franchise (2002-) has used a song across its movies (“Extreme Ways”). This franchise has, however, not featured the song as its main theme, rather only using it at the end of all the movies (for part of the final scene and/or the beginning of the end credits).⁷⁰ As with “Gonna Fly Now,” however, “Extreme Ways” also features a unique and long introduction, with the vocal line entering after more than 45 seconds.

⁶⁷ In fact, only the sheet music associated with the pop songs from *Princess Diaries* were available for purchase. It was not possible to find the sheet music for the main theme.

⁶⁸ See appendix 5.2.

⁶⁹ Wardrip06, *Bill Conti - Gonna Fly Now (Theme From Rocky)*, YouTube, 16 March 2008, https://www.youtube.com/watch?v=ioE_O7Lm0I4 (accessed 30 January 2017).

⁷⁰ Moby, *Moby - Extreme Ways (Jason Bourne)*, YouTube, 26 July 2016, <https://www.youtube.com/watch?v=ftm1hiXgYsA> (accessed 30 January 2017).

Title Tunes and Trailers

While trailers are a form of advertising, they are also a unique form of narrative film exhibition, wherein promotional discourse and narrative pleasure are conjoined (whether happily or not).⁷¹

Lisa Kernan

Although trailers have existed for more than one hundred years, the field of trailer studies is relatively recent and thus nascent. Generally not created by the studios but rather by separate agencies who usually do not own the rights to a film's music,⁷² trailers could be viewed as "short film texts" that showcase some generic features. Lisa Kernan argues that these features would include shots and clips that present certain cast members, as well as "some sort of introductory or concluding address to the audience about the film either through titles or narration".⁷³ In *Coming Soon: Film Trailers and the Selling of Hollywood Technology*, Keith Johnston explains that trailers date from 1912 and that they "became the film industry's primary sales technique through the 1920s and 1930s".⁷⁴ He argues that the advancement of technology, such as home video and the Internet, has had an impact on trailers that may now reach more people than ever before. Trailers have become increasingly mobile and interactive entities: "from mass spectator to individual participant, video, Internet and iPod create a shifting personal and temporal space within which the trailer message is viewed."⁷⁵ Audioviewers now have more control over which trailers they can see – when browsing on the Internet – and how many times they watch them compared to audioviewers from the 1930s, for example, that could only see trailers in theatres.

The origins of trailers are complex. The name "trailer" in itself comes from the early practice developed by exhibitors of featuring some sort of promotional materials after the end of the movies, rather than before.⁷⁶ In "From Advertisement to

⁷¹ Kernan, Lisa. *Coming Attractions: Reading American Movie Trailers*, Texas Film and Media Series (Austin: University of Texas Press, 2004), 1.

⁷² Hooton, Christopher. 'We Spoke to the People Who Make Film Trailers', *The Independent*, 17 January 2017, sec. Culture – Film – Features, <http://www.independent.co.uk/arts-entertainment/films/features/film-trailers-editors-interview-create-teasers-tv-spots-a7531076.html> (accessed 17 January 2017).

⁷³ Kernan, *Coming Attractions*, 7–9.

⁷⁴ Johnston, *Coming Soon*, 3.

⁷⁵ Idem., 125.

⁷⁶ Hamel, Keith J. 'From Advertisement to Entertainment: Early Hollywood Film Trailers,' *Quarterly Review of Film and Video* 29, no. 3 (2012), 272.

Entertainment: Early Hollywood Film Trailers,” Keith Hamel in fact suggests that “the trailer was *conceived* by exhibitors wanting to attract customers, rather than by producers trying to sell films to the exhibitors, but was *realized* by producer-distributors in an attempt to control the manner in which their films were sold to the public.”⁷⁷ In other words, it seems that exhibitors first got the idea of projecting promotional materials to audioviewers (such as title cards), but it did not take the form of current trailers (clips made specifically to promote a movie). Trailers developed throughout the late 1910s and 1920s, and “by the time the film industry had changed from silent to sound, the trailer had matured into something more than just an advertisement; it became an entertainment in its own right.”⁷⁸ During the studio era, a few studios created their own trailer departments, such as MGM in 1934. Yet, most studios in the USA relied on other companies to make their trailers, one of the most influential and powerful companies being The National Screen Service. Interestingly, this companies’ employees would work directly on studio lots and they would select which scenes they wanted to use in the trailers.⁷⁹

The idea to use different agencies to create movie trailers is still very much present in the industry. But while Hamel argues The National Screen Service had a monopoly in part of the studio era, the company no longer exists. Different agencies are now used, which presumably help in avoiding the kind of “uniform design” Hamel describes with respect to trailers of the studio era (most of which were produced by The National Screen Service).⁸⁰ An interview with David Stern and Michael Trice, respectively owner and creative director at Create (a company that produces trailers for blockbuster films), sheds light on some of the industry’s current practices and strategies. For one, they argue that different agencies are often asked to create a trailer for the same film, and it is only once multiple trailers are created that studios select which ones will be aired. Agencies are given specific materials to work with, rather than being able to select footage from the film. They also argue that a director’s involvement in the trailer making process is variable and this involvement can come at any stage in the production process. In addition, agencies such as Create can work on the advertising campaign of a single movie for

⁷⁷ Hamel, ‘From Advertisement to Entertainment’, 270.

⁷⁸ Idem., 273.

⁷⁹ Idem., 273-275.

⁸⁰ Idem., 275.

the equivalent of a week, to up to a few years.⁸¹ While the interview does not focus on the musical aspect of trailers, it is important to mention that such information is very scarce.⁸² Overall, music used in trailers may come from a variety of sources, such as cues from other movies, pop music, classical music, library music, or newly-composed music.

In “Mission Possible: Targeting Trailers to Movie Audiences,” Thomas Hixson argues that “Trailers, along with television, are the most effective media used by movie advertisers to communicate to their target audiences.”⁸³ He also contends that audioviewers who prefer the same film genres tend to react similarly to trailers, facilitating the targeting of certain groups.⁸⁴ As a result of the analyses undertaken, I argue that trailers occupy a key role with regard to the concept at stakes in this thesis. Indeed, I propose that it is mainly through this form of advertising that a recurring motif may be elevated to a *title tune*. While no experiments have yet been done on the use of *title tunes* in trailers, Jörg Finsterwalder, Volker Kupperlwieser and Matthew de Villiers argue that music in trailers may affect the audioviewers’ set of expectations and can provoke a powerful emotional response.⁸⁵

Using music from the film’s soundtrack is therefore not essential; however, the emotional response that is engendered during the exposure to the trailer would most likely be repeated when the same music is played during the film.⁸⁶

In “Laugh a Second? Music and Sound in Comedy Trailers,” James Deaville and Agnes Malkinson argue that while each film genre tends to follow its own generic aural conventions in trailers, the different film genres also share certain aural practices. For example,

Trailers in general draw upon pre-existing musical material [including popular songs, themes from other films and

⁸¹ Hooton, Christopher. ‘We Spoke to the People Who Make Film Trailers’, *The Independent*, 17 January 2017, sec. Culture – Film – Features, <http://www.independent.co.uk/arts-entertainment/films/features/film-trailers-editors-interview-create-teasers-tv-spots-a7531076.html> (accessed 17 January 2017).

⁸² It is most often very hard to find information on who composed the music of a specific trailer.

⁸³ Hixson, Thomas Kim. ‘Mission Possible: Targeting Trailers to Movie Audiences’, *Journal of Targeting, Measurement and Analysis for Marketing* 14, no. 3 (2006): 214.

⁸⁴ *Idem.*, 210.

⁸⁵ Finsterwalder, Jörg, Volker G. Kuppelwieser, and Matthew de Villiers. ‘The Effects of Film Trailers on Shaping Consumer Expectations in the Entertainment industry—A Qualitative Analysis’, *Journal of Retailing and Consumer Services* 19, no. 6 (November 2012): 593.

⁸⁶ *Ibid.*

trailers as well as pre-existing classical music], exploit sound – and silence – to articulate structure, and interweave music and sound into an overarching aural continuum.⁸⁷

Importantly, Deaville and Malkinson also contend that trailers tend to compress thematic devices such as the leitmotif.⁸⁸ This practice was prevalent in the case studies analysed as elaborated below.

In the case of film series, trailers generally feature a franchise's *title tune* when one exists, or at the very least, this was the case in the film series analysed. As mentioned previously, the musical fragment that corresponds to the *title tune* is usually heard towards the beginning of the trailer and/or the end. The trailer might also feature additional cues from the previous movies associated with the franchise, which audioviewers aware of the franchise might perhaps experience as an attempt at musical continuity.⁸⁹ Prior to the mid 2000s, *title tunes* were usually heard as part of the main themes from which they originated. The mid 2000s seems to have been a period of transition in which *title tunes* were gradually compressed and turned into sonic logo type melodies when used in trailers. In comparison, the more contemporary *title tunes* analysed now often stand out as complete and separate entities from those themes when used in promotional settings. These *title tunes* turned sonic logos are usually heard towards the end of the trailers, when audioviewers see a franchise's logo.

This transition is quite apparent for example in the *Harry Potter* trailers that were released for the films. As shown in Table 4, the use of "Hedwig's Theme" has evolved over time in the trailers and this series mirrors overall what was seen in other film series analysed as well. As seen in a YouTube video posted by Alex Todd,⁹⁰ the selected trailers for the first two films used John Williams' "Hedwig's Theme" (adjustments were made to fit the duration of the trailers). The theme was presented as a continuous piece, starting at the beginning of the trailer, and ending

⁸⁷ Deaville, James and Agnes Malkinson. "A Laugh a Second? Music and Sound in Comedy Trailer," *Music, Sound, and the Moving Image* 8, no. 2 (2014): 124.

⁸⁸ Ibid.

⁸⁹ For example, the following trailer from *Fantastic Beasts and Where to Find Them* features at the very beginning part of the cue entitled "Panic Inside Hogwarts" from the soundtrack album of *Harry Potter and the Deathly Hallows – Part 2*. See: Movieclips Trailers, *Fantastic Beasts and Where to Find Them Official Comic-Con Trailer (2016) - Eddie Redmayne Movie*, YouTube, 23 July 2016, <https://www.youtube.com/watch?v=8rSjlqBYba4> (accessed 4 October 2016).

⁹⁰ Alex Todd, *Harry Potter Trailers (All Eight)*, YouTube, 30 June 2011, <https://www.youtube.com/watch?v=K1KPcXRMMo4> (accessed 10 June 2016).

as the trailer finished. In this case, the motif that I designate as the *title tune* was heard at the beginning as the original piece was written as such. For the trailer of the first movie, the *title tune* was heard while various clips from the movies were presented (featuring Diagon Alley, a place where wizards buy their supplies). For the trailer of the second movie, the *title tune* was heard over the Warner Bros. logo as well as clips from the film (while a voice-over recapitulates what happened in the previous film). Meanwhile, the musical fragment that corresponds to the *title tune* was used differently in the selected trailer for the fourth film. Here, the *title tune* was moved to the end and was placed so it could be heard while the *Harry Potter* logo was seen. The association of the *Harry Potter* logo and the *title tune* was maintained in the trailers of the other films. Furthermore, the *title tune* in this instance was not linked to the musical theme heard before. The *title tune* is heard as a separate unit in itself when the *Harry Potter* logo is seen.⁹¹ The fact that the *title tune* was to a certain extent transformed into a sonic logo for the trailers is, furthermore, exemplified by the *Fantastic Beasts and Where to Find Them* trailers, such as the comic-con trailer mentioned earlier that does the same (although this time with a different logo – a point elaborated in the fifth chapter that focuses on the *Harry Potter* franchise).

⁹¹ While other trailers were released for all the films, this YouTube video exemplifies the shift that happened overall during the mid 2000s.

Table 4 - Summary of the occurrences of the title tune in selected Harry Potter trailers









Trailer for:	Duration	Stills representing what is seen when the <i>title tune</i> is heard	Description of <i>title tune's</i> use
<p><i>Harry Potter and the Philosopher's Stone</i> (2001)</p> <p>→ The <i>title tune</i> is heard once (beginning)</p>	02:19		The <i>title tune</i> is the first thing heard. It is heard with the rest of "Hedwig's Theme", although the theme was modified to fit the duration of the trailer (the theme is heard throughout the trailer). The <i>title tune</i> is heard while audioviewers see various images that represent Diagon Alley (a place where wizards buy their supplies).
<p><i>Harry Potter and the Chamber of Secrets</i> (2002)</p> <p>→ The <i>title tune</i> is heard once (beginning)</p>	02:09		The <i>title tune</i> is the first thing heard (while the WB logo is seen). Similar to the previous trailer, the <i>title tune</i> is heard with the rest of "Hedwig's Theme", or most of it (the theme was modified to fit the duration of the trailer).
<p><i>Harry Potter and the Prisoner of Azkaban</i> (2004)</p> <p>→ The <i>title tune</i> is heard once (end)</p>	01:48		The <i>title tune</i> is heard towards the end of the trailer while various images from the movie are seen (excluding the Harry Potter character). The <i>title tune</i> is heard with part of "Hedwig's Theme" (one of the last sections). This segment is preceded by unknown music for a little over half of the trailer (not as light-hearted music as in the previous trailers).
<p><i>Harry Potter and the Goblet of Fire</i> (2005)</p> <p>→ The <i>title tune</i> is heard once (end)</p>	02:14		The <i>title tune</i> is the last thing heard (while the <i>Harry Potter</i> logo is seen). The segment used that features the <i>title tune</i> is taken from the first film (when audioviewers see the Warner Bros. logo/lot at the very beginning of the movie). This segment does not feature other parts of "Hedwig's Theme" and it is preceded by unknown music for almost the entirety of the trailer.

Table 4 - Summary of the occurrences of the title tune in selected Harry Potter trailers

Trailer for:	Duration	Stills representing what is seen when the <i>title tune</i> is heard	Description of <i>title tune</i> 's use
<i>Harry Potter and the Order of the Phoenix</i> (2007) → The <i>title tune</i> is heard twice (middle and end)	02:07		The trailer features unknown music almost all the way through. The <i>title tune</i> is heard towards the middle of the trailer (while Dumbledore and other characters are seen), preceded and followed by unknown music. The <i>title tune</i> is furthermore the last thing heard at the end (while the <i>Harry Potter</i> logo is seen). It is not heard with the rest of the theme, but rather as a separate unit in itself.
<i>Harry Potter and the Half-Blood Prince</i> (2009) → The <i>title tune</i> is heard once (end)	02:19		Most of the trailer uses unknown music. The <i>title tune</i> is one of the last things heard (while the <i>Harry Potter</i> logo is seen). It is heard as a closing statement and is used as a <u>separate unit</u> in itself (not preceded nor followed by other segments of "Hedwig's Theme").
<i>Harry Potter and the Deathly Hallows – Part 1</i> (2010) → The <i>title tune</i> is heard twice (end)	02:21		Most of the trailer uses unknown music. The <i>title tune</i> is the last thing heard (while the <i>Harry Potter</i> logo is seen). It is heard as a closing statement and is used as a <u>separate unit</u> in itself (not preceded by other segments of "Hedwig's Theme"). Following the <i>Harry Potter</i> logo, the <i>title tune</i> is repeated (with a different instrumentation) while information regarding its format is given (2D and 3D). It is heard there as a separate unit in itself.
<i>Harry Potter and the Deathly Hallows – Part 2</i> (2011) → The <i>title tune</i> is heard twice (beginning and end)	01:50		The <i>title tune</i> is heard at the beginning as a <u>complete unit</u> in itself (followed by unknown music). It is also one of the last things heard (while the <i>Harry Potter</i> logo is seen). It is heard as a closing statement and is used as a <u>separate unit</u> in itself there as well (not preceded nor followed by other segments of "Hedwig's Theme").

*It must be noted that the occurrences of the *title tune* mentioned in this table are at times modified versions of the initial motif. This aspect of *title tunes* is discussed in greater details in the following chapter which explains that *title tunes* are dynamic entities.

While the transformation of *title tunes* into sonic logo type melodies in the case of trailers is noticeable, I would argue that it is more particularly the association of the *title tune* with a franchise's logo that works most effectively as a branding device (whether or not it is a separate unit in itself). It is my belief that this enhances the set of expectations that audioviewers might have in regard to the music of an upcoming film (that is part of a franchise) as trailers are intended as incentives. While the *Harry Potter* franchise provides an overview of how this transition has been shaped, it is not the only franchise that features its *title tune* in its trailers as a closing statement, heard while the franchise's (or film) logo is seen (transformed into a sonic logo type melody). Examples can also be seen in the trailers of *The Hunger Games* franchise as well as in the trailers for *Star Wars* (both franchises are discussed in greater detail in the following chapter).⁹² While more research on this aspect of *title tunes* should be conducted, this transition as witnessed in the majority of trailers related to film franchises could be partly due to the fact that sonic branding companies, such as CORD (founded in 2009), are now involved in the creation of trailers.⁹³ While they do not produce all the trailers made available to audioviewers, it is possible that they have influenced the way music is treated in this context.

Conclusion

Repetition in music makes expectation possible. Research on musical expectations provides insights as to what might apply in the context of audiovisual expectations. While various movies feature recurring themes, my interpretation of the case studies analysed suggests that a recurring theme may only be considered as a *title tune* following the release of two films (or more) from the same series. Importantly, seven main commonalities in relation to this concept have emerged from the primary case studies, some of which seem necessary while others are highly likely yet optional. These commonalities serve a framing function as well as a branding one. From the sample of films analysed for this thesis, I also suggest that *title tunes* are more present in certain movie genres and that their use in films has influenced the way music is now treated in trailers. While this chapter established

⁹² See: The Hunger Games, *The Hunger Games: Mockingjay Part 1 – 'The Mockingjay Lives' Official Trailer*, YouTube, 15 September 2014, https://www.youtube.com/watch?v=C_Tsj_wTJkQ (accessed 6 July 2016); Star Wars, *Rogue One: A Star Wars Story Trailer #2 (Official)*, YouTube, 13 October 2016, <https://www.youtube.com/watch?v=sC9abcLLQpI> (accessed 20 October 2016).

⁹³ CORD, <http://www.cordww.com/> (accessed 13 April 2017).

commonalities in relation to *title tunes*, the next demonstrates that *title tunes* are dynamic, in that their musical parameters may change over time.

Chapter 3 – Title Tunes as Dynamic Entities

We are fundamentally an operating company, operating the Disney brand all over the world, maintaining it, improving it, promoting it and advertising it with taste. Our time must be spent insuring the Brand never slides, that we innovate the Brand, experiment and play with it, but never diminish it.¹

Michael Eisner

In Disney's 1995 annual report, Michael Eisner, a member of its managing team, emphasised that modernisation was an intrinsic part of "the brand." Written by a Disney representative, this account exemplifies the entertainment industry's mentality closely. In *Brand Hollywood*, Grainge in fact uses Eisner's position to argue that a brand is a living entity; that it is far from being static.² Studio logos provide a good example. These logos, which have come to represent various brands visually, have also evolved over the years. Figure 14 for example illustrates some of the transformations of the Warner Bros. logo.³ As can be seen from the last two images, the logos were even modified in some instances to reflect the narratives/themes of each story (for the movies *Where the Wild Things Are* [2009] and *The Curious Case of Benjamin Button* [2008]). This example shows how versatile, interactive, and dynamic visual logos can be while still promoting a particular and unique brand.⁴ Overall, part of their essence has remained (the letter "W" oftentimes contained in a shield), but many of their features have been modified simultaneously (including colours, shape of the shield, fonts, etc.). While this example specifically focuses on the Warner Bros. company, Figure 15 illustrates that the same is true of logos from other media companies. This second example also highlights that some logos were modified over time to a greater extent than others.

¹ Michael Eisner cited in: Grainge, *Brand Hollywood*, 50.

² Ibid.

³ The shots captioned only represent a fraction of the various logos the company has used as the main logo has changed throughout the company's history almost at least once during each decade.

⁴ Grainge provides a detailed analysis of the history of studio logos. See: Grainge, *Brand Hollywood*, 69–87.

Figure 14 - Evolution of the Warner Bros. logo⁵



⁵ Pictures taken from: Annyas, Christian. 'Warner Bros. Logo Design Evolution', *The Movie Title Stills Collection*, <http://annyas.com/screenshots/warner-bros-logo/> (accessed 1 June 2016).

Figure 15 - Evolution of various studio logos⁶



A key aspect of my argument in this thesis is that *title tunes* could be perceived as being highly similar to studio logos in this context. While representing “brands” on a musical level, they seem to evolve across and within the movies themselves as studio logos have done and still do visually. This chapter therefore discusses the evolution *title tunes* go through over a period of time within a single film series, by drawing from the collected data. While the *title tunes* analysed evolved to varying extents, they usually retained a core identity. As such, many modifications were applied to *title tunes* within a single movie (in the span of 1–3 hours, or across

⁶ It must be noted that the oldest logos are at the top and the more recent ones at the bottom. The logos were not necessarily taken from the same time periods across the different companies, as these companies were not created on the same years, and evolved following different timelines. Taken from: History in Pictures. ‘Evolution of Movie Studio Logos.’, Facebook, 12 July 2016, <https://www.facebook.com/HistoryInPictures/photos/pb.1417074428555195.-2207520000.1468321536./1724381834491118/?type=3&theater> (accessed 12 July 2016).

different films). These changes at times related to harmony and orchestration, but also involved other aspects, such as fragmentation, expansion, and so on. As the analyses undertaken for this thesis indicate, the key element when modifying a *title tune* is to keep the melody recognisable for the audioviewers. While a highly modified occurrence of a *title tune* might well work in the context of a film score, it might be less likely to be recognised or noticed by audioviewers engaged in the act of watching a movie, and thus not focusing their sole attention on its music. This chapter, compares franchises that have used multiple composers (such as *James Bond*) to franchises that have used a single composer within their various movies (as with *The Hunger Games* and *Star Wars*).

James Bond: The Longest Running Film Franchise

Devised by author Ian Fleming, the *James Bond* franchise started off as a book series in the early 1950s. Fleming, who died prematurely in 1964, published a total of fourteen books and a few short stories on agent 007, all of which provided the basis of most movies.⁷ The franchise has generated twenty-four “official” films to date.⁸ A total of twelve different directors and nine composers were involved in the making of these films, while six actors have portrayed the popular James Bond character so far. Most of the movies produced are about two hours long (between 107 and 148 minutes), and they have used more music over time in proportion to the films’ durations (see Table 5).

An interesting aspect concerning this franchise would be its format. In the introduction, it was mentioned that film series produced after the 1960s usually featured various films where narrative continuity was of utmost importance, whereas film series produced before then generally featured interchangeable episodes. The *James Bond* franchise is a mixture of both as the character of James Bond does not seem to age and as different actors of various nationalities have portrayed the same characters in the multitude of movies without there being any explanation given in the films.⁹ Most importantly, while some of the earlier movies

⁷ Some movies followed the books’ plotlines (like *From Russia with Love* [1963]) while *The Spy Who Loved Me* (1977) only has the title in common, featuring a completely different plot.

⁸ Two unofficial movies (not produced by Eon Productions) were released in 1967 and in 1983 (see Table 5).

⁹ In contrast, the new movies try to plan certain of the changes. For example, the character of “M” (Judi Dench) dies in *Skyfall* (2012). The new “M” (her replacement) is played by

make plot references between them,¹⁰ this occupies only a minor role within the films. On the other hand, the newer movies (those featuring actor Daniel Craig) are set up as modern sequels, starting where the previous movies left off.¹¹

The Music of *James Bond*: An Essential Element

When talking about the “James Bond Theme” and its use within the films, both composer David Arnold and director Sam Mendes have found it useful to compare it to other film franchises and their famous themes. Arnold for instance argues that:

It's a bit like doing a sequel to *Star Wars* and going “well I'm not using that theme, you know.” Well of course you've got to, it's a moment of great joy and certainly for me, like whenever we did the Bond theme at a recording session that was the one where everyone wanted to attend. That was when we had the most people and everyone sat on the edge of their seats a little bit more.¹²

Director Sam Mendes, on the other hand, believed he had no choice but to use the “James Bond Theme” in *Skyfall* (2012) and *Spectre* (2015), based on his experience with other franchises:

I remember going to see *Mission Impossible 2* [2000] and waiting and waiting for the “Mission Impossible Theme”. I love the “Mission Impossible Theme”. And he didn't play it, you know. And there was kind of a funky-up version of it at one point. And I was like “where is it?” And I became more and more panicked as it got towards the end of the movie. “He's not going to play it!”¹³

To my knowledge, *James Bond* is the first film franchise to have used a *title tune*, with other franchises following in its footsteps ever since. The *title tune* in this case

Ralph Fiennes (Gareth Mallory), who had portrayed an intermediary character in that same movie. There was a logical explanation for the change of actor to take on this role. Previous changes regarding this character have not always been explained in the films (as when Robert Brown replaced Bernard Lee in *Octopussy* [1983], following Lee's death).

¹⁰ For example, in *For Your Eyes Only* (1981), Bond goes to the cemetery to visit his dead wife's tomb. James had got married in *On Her Majesty's Secret Service* (1969), but his wife was killed in the last scene of that movie. *For Your Eyes Only* is one of the only films which makes reference to Bond's wife. There are also minor references to the previous narrative in *From Russia With Love* (1963), with Sylvia Trench (present in the previous film) referring to Bond's trip to Jamaica (*Dr. No* - 1962).

¹¹ For example, *Quantum of Solace* (2008) starts exactly where *Casino Royale* (2006) left off.

¹² ClassicFMOfficial, *Bond Composers Thomas Newman, David Arnold - Classic FM Exclusive Interview*, YouTube, 16 October 2012, <https://www.youtube.com/watch?v=x2TkRbQ549M&nohtml5=False> (accessed 10 June 2012). 00:02:56.

¹³ Bowman, Edith. ‘With Sam Mendes’, *Screen 6 Special* (BBC Radio 6 Music, 25 October 2015), <http://www.bbc.co.uk/programmes/b06kgz4d> (accessed 7 June 2016). 00:02:24.

derives from the famous “James Bond Theme” first heard in *Dr. No* (1962). The attribution of the theme’s authorship rights has been controversial. John Barry, credited as the arranger, has long claimed to be its “true” composer. The court, however, ultimately found in favour of Monty Norman.¹⁴ While Barry did not compose it, he nonetheless established this theme as a crucial aspect of the franchise. He used it in all the eleven films he scored – he wrote the music for eleven of the first fifteen official movies, Norman only worked on the first one.

Jon Burlingame, a journalist who has written many articles and a book on *James Bond* title songs, believes that “When you’re scoring a James Bond film [...] the incorporation of Monty Norman’s “James Bond Theme” (as arranged and recorded by John Barry [and from which the *title tune* derives]) is a must.”¹⁵ One of the most intriguing aspects of this *title tune* is that it features not just one, but three main components. The analyses undertaken for this thesis suggest that *title tunes* from older franchises tend to be more complex and either feature more than one component (such as seen in *James Bond* and *The Pink Panther*) or more than one *title tune* (as in *Star Wars*), whereas newer franchises tend to simplify *title tunes* and use motifs that are often shorter in terms of duration.

As defined in the introduction, a *title tune* is a motif (or in this case three) of a few notes for which the melody usually plays a key role. It has to be often repeated throughout the various movies of its series in order to be associated with the brand. As seen in Table 6, *James Bond*’s *title tune* originally comprised three motifs, referred to here as the “walk” motif, the “guitar” motif and the “brass” motif. Although used at times together, over time they have become individual entities of their own. Each of the three may signal the *James Bond* franchise when heard. More recently, a fourth element, which I have entitled the “intro chord” was separated from the grouping and heard as a distinct entity in the score of *Skyfall* (2012). I believe this component cannot, however, yet be confirmed as a *separate* component of the *title tune* on its own as its status will depend on its further use in future *James Bond* instalments (*James Bond* being an open-ended franchise).

¹⁴ See: Tweedie, Neil. ‘£30,000 Damages for Composer of 007 Theme Tune’, *The Telegraph*, 20 March 2001, sec. UK News; Smith, Jeff. ‘Creating a Bond Market: Selling John Barry’s Soundtracks and Theme Songs’, in *The James Bond Phenomenon: A Critical Reader*, ed. Christoph Lindner, 2nd ed. (Manchester: Manchester University Press, 2009), 140-142, 150-151.

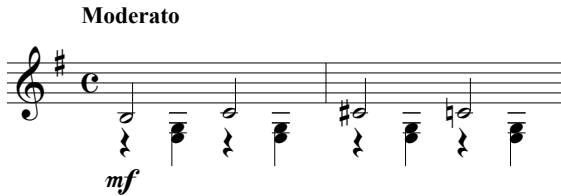

¹⁵ Burlingame, ‘Building on Iconic Themes’, 86.

Table 5 - James Bond movies' chronology											
FILM TITLE		DIRECTOR	COMPOSER	YEAR RELEASED	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE ¹⁶	RATIO (TUNE)	LEAD ACTOR
1	<i>Dr. No</i>	Terrence Young	Monty Norman	1962	110 minutes	33 minutes	30%	\$16,067,035	15	5%	Sean Connery
2	<i>From Russia with Love</i>	Terence Young	John Barry	1963	115 minutes	48 minutes	43%	\$24,796,765	10	3%	Sean Connery
3	<i>Goldfinger</i>	Guy Hamilton	John Barry	1964	111 minutes	50 minutes	45%	\$51,081,062	12	4%	Sean Connery
4	<i>Thunderball</i>	Terence Young	John Barry	1965	131 minutes	79 minutes	60%	\$63,595,658	25	8%	Sean Connery
*	<i>Casino Royale</i>	John Huston	Burt Bacharach	1967	131 minutes	57 minutes	43%	N/A	N/A	N/A	David Niven
5	<i>You Only Live Twice</i>	Lewis Gilbert	John Barry	1967	118 minutes	63 minutes	53%	\$43,084,787	9	3%	Sean Connery
6	<i>On Her Majesty's Secret Service</i>	Peter R. Hunt	John Barry	1969	143 minutes	73 minutes	51%	\$22,774,493	11	3%	George Lazenby
7	<i>Diamonds Are Forever</i>	Guy Hamilton	John Barry	1971	121 minutes	68 minutes	56%	\$43,819,547	6	2%	Sean Connery
8	<i>Live and Let Die</i>	Guy Hamilton	George Martin	1973	122 minutes	50 minutes	41%	\$35,377,836	14	4%	Roger Moore
9	<i>The Man with the Golden Gun</i>	Guy Hamilton	John Barry	1974	126 minutes	64 minutes	51%	\$20,972,000	11	3%	Roger Moore
10	<i>The Spy Who Loved Me</i>	Lewis Gilbert	Marvin Hamlisch	1977	126 minutes	46 minutes	37%	\$46,838,673	10	3%	Roger Moore
11	<i>Moonraker</i>	Lewis Gilbert	John Barry	1979	127 minutes	50 minutes	39%	\$70,308,099	5	2%	Roger Moore
12	<i>For Your Eyes Only</i>	John Glen	Bill Conti	1981	128 minutes	68 minutes	53%	\$74,812,802	7	2%	Roger Moore
13	<i>Octopussy</i>	John Glen	John Barry	1983	131 minutes	74 minutes	56%	\$67,893,619	19	6%	Roger Moore
*	<i>Never Say Never Again</i>	Irvin Kershner	Michel Legrand	1983	134 minutes	53 minutes	40%	\$55,432,841	N/A	N/A	Sean Connery
14	<i>A View to a Kill</i>	John Glen	John Barry	1985	132 minutes	63 minutes	48%	\$50,327,960	6	2%	Roger Moore
15	<i>The Living Daylights</i>	John Glen	John Barry	1987	132 minutes	74 minutes	56%	\$51,185,897	9	3%	Timothy Dalton
16	<i>Licence to Kill</i>	John Glen	Michael Kamen	1989	134 minutes	92 minutes	69%	\$34,667,015	28	8%	Timothy Dalton
17	<i>GoldenEye</i>	Martin Campbell	Éric Serra	1995	131 minutes	72 minutes	55%	\$106,429,941	11	3%	Pierce Brosnan
18	<i>Tomorrow Never Dies</i>	Roger Spottiswoode	David Arnold	1997	120 minutes	94 minutes	78%	\$125,304,276	22	7%	Pierce Brosnan
19	<i>The World Is Not Enough</i>	Michael Apted	David Arnold	1999	129 minutes	87 minutes	67%	\$126,943,684	14	4%	Pierce Brosnan
20	<i>Die Another Day</i>	Lee Tamahori	David Arnold	2002	133 minutes	101 minutes	76%	\$160,942,139	26	8%	Pierce Brosnan
21	<i>Casino Royale</i>	Martin Campbell	David Arnold	2006	145 minutes	90 minutes	62%	\$167,445,960	10	3%	Daniel Craig
22	<i>Quantum of Solace</i>	Marc Forster	David Arnold	2008	107 minutes	76 minutes	71%	\$168,368,427	14	4%	Daniel Craig
23	<i>Skyfall</i>	Sam Mendes	Thomas Newman	2012	144 minutes	104 minutes	72%	\$304,360,277	19	6%	Daniel Craig
24	<i>Spectre</i>	Sam Mendes	Thomas Newman	2015	148 minutes	123 minutes	83%	\$200,074,609	19	6%	Daniel Craig

* The movies *Casino Royale* (1967) and *Never Say Never Again* (1983) are not part of the “official” *James Bond* series. They are standalone movies (not related to each other, although based on Fleming’s books). *Never Say Never* is an interesting case as it features Sean Connery returning as James Bond. The movie is based on the book *Thunderball*, which was released almost 20 years before as another film, featuring Connery as well. Musically, the “James Bond Theme” is not referenced in either film. *Never Say Never Again* features a title song for its opening credits, however (as the other *James Bond* movies have done).

¹⁶ The individual tables for each movie of the franchise may be seen in appendix 3.1. There, it is possible to see a more detailed description of the different occurrences of the *title tune*.

Table 6 - Components of the James Bond title tune¹⁷



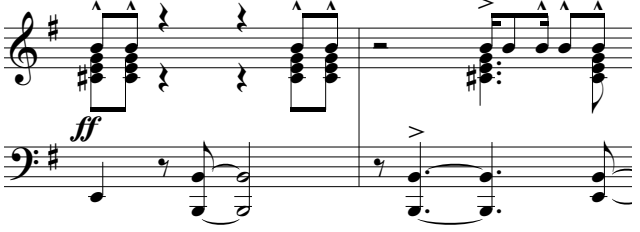
<p>1) The “walk” motif:</p> 	<p>The “walk” motif is the most used across the movies. It is included in some title songs (like “Skyfall”)¹⁸ and much of the scores hint towards that motif, playing the first 2-3 beats in the same tempo and orchestration as done elsewhere in the movies. It is heard at times on its own, or played as an accompaniment to the other components of the <i>title tune</i> or other themes altogether. To a certain extent, it is a bridge to the other motifs. It was entitled the walk motif as it is generally played as Bond is seen walking during the gun barrel sequence. The motif is set in e minor (although it may be transposed in the films) with a chromatic motion in one part (going from scale degrees 5 to #6) set up in an arch form (B-C-C#-C). The motif is typically heard on a loop and is often used to portray uncertain situations. The motif can be divided in two parts: the chromatic upper line (legato) and the not as legato bottom line (first played by brass instruments). The latter is in fact off-beat making the music move forward, although it could be described as a pedal chord as well. As the bottom line repeats the same notes, it makes for interesting harmonies: i-VI-#VI-VI. The initial tempo is: ♩=132.</p>
<p>2) The “guitar” motif:</p> 	<p>The guitar motif is the least used of the main three. It got its name from the fact that it is (originally) played on the guitar (guitar riff). Some scores will hint towards that motif by playing the first 4–5 notes in succession (similar rhythm), as seen for example in the title song from the movie <i>GoldenEye</i> (1995).¹⁹ This particular motif is based on a song Monty Norman had composed, although never used, prior to his involvement in the <i>James Bond</i> franchise: “Good Sign, Bad Sign”. The motif features a similar arch line as the “walk” motif, although this time with the scale degrees 1-2-3 (E-F#-G-F#). In fact, the “walk” motif is often used as an accompaniment to the “guitar” motif. This changes the harmony slightly to: i-VI-#VI-VI. The motif can also be divided into two smaller fragments, with each subdivision featuring the same rhythms (accenting a syncopated note). This “guitar” motif is also often heard on a loop in the “James Bond Theme”. The initial tempo is: ♩=132.</p>

¹⁷ Norman, Monty. ‘The James Bond Theme [piano score]’, in *Dr. No* (USA: Unart Music Corporation BMI, 1962).

¹⁸ For example around 01:51. See: Adele, *ADELE - Skyfall*, YouTube, 4 October 2012, <https://www.youtube.com/watch?v=7HKoqNJtMTQ> (accessed 24 April 2017).

¹⁹ The *GoldenEye* title song in fact starts with a motif on plucked strings reminiscent of the “guitar” motif. It plays the first four notes of that motif starting on an off-beat, and repeats this particular pattern quite often in the song. The “walk” motif comes in later on, at about a minute and 5 seconds into the song, and is only heard on that instance. It is played by a flute and shows an embellished version of the upper line of the “walk” motif. See: ajayjohncena, *007 James Bond - Golden Eye (Title Song) 1995*, YouTube, 31 July 2011, https://www.youtube.com/watch?v=QOi2zX_lq6Q (accessed 25 July 2016).

Table 6 - Components of the James Bond title tune (Continued)

<p>3.1) The “brass” motif:</p> 	<p>The brass motif is the second most heard after the walk one. It is the first motif that is heard in the movie <i>Dr. No</i> (1962), over the gun barrel sequence. It got its name from the fact that it is played most often by brass instruments. Much of the scores will fragment this motif and only play the first four notes in a row. This motif also covers a wider range than the other two (major seventh). It is accenting syncopated beats, and is chromatic as the “walk” motif. The “walk” motif sometimes works as accompaniment to this “brass” motif. The initial tempo is: ♩=132.</p>
<p>3.2) The “brass” motif 2.0 (section enclosed in the red box):</p> 	<p>This motif is referred here as the brass 2.0 as it is linked to the brass motif. It is the last melodic element heard at the end of the guitar motif, just before the brass motif starts (an aggregation of the two in a way). Throughout the different analyses of the scores, this element was included in the compilation of the “brass” motif (since they are so similar). As can be seen from the excerpt, the music is shifted (starting on the fourth beat of the measure, instead of the first one).</p>
<p>4) The “intro chord”:</p> 	<p>The “intro chord” got its name from the fact that it is usually the first element heard in most of the scores (works as an introduction to the walk motif, and it is mostly linked to the gun barrel sequence). Harmony is more important to this motif than melody. It is sometimes also used as a closing statement. The intro chord started to be used as a distinct entity only recently in the score of <i>Skyfall</i> (2012). In that score, the first notes of that motif are played to accentuate certain scenes. Harmonically, the first chord corresponds to a half-diminished seventh chord. It is juxtaposed with the dominant (goes back and forth between the two). It accentuates syncopated notes and it usually works as a (loud) introduction to the “walk” motif. It is generally played by brass instruments. The initial tempo is: ♩=132 (approximately).</p>

***James Bond* and its Various Musical Norms**

When referring to the “James Bond Theme”, composer Thomas Newman argues that “It’s just so much in the culture of Bond that you have to honour it and you want to feature it in as much a way as you can.”²⁰ Barry instigated this idea by featuring the “James Bond Theme” – and as such the *title tune* – in all of his scores. Originally the *title tune* was not so much associated with action scenes as Barry used the “007 Theme” for them instead. He composed that specific theme for the movie *From Russia With Love* (1963) and incorporated it in a total of five films. The “007 Theme” was, however, not picked up by the other composers and Barry eventually stopped using it as well (last heard in the movie *Moonraker* [1979]). Ever since, the “James Bond Theme” has mostly been associated with those action scenes. It is typically associated as well with things that specifically represent the James Bond character, namely gambling, flirting, and classic cars. It is rarely used when James Bond is not onscreen,²¹ and was used only once in a diegetic setting in the movie *Octopussy* (1983).²²

It is important to credit John Barry as having created most of the important musical formulae in the franchise, providing a template for future movies. Other than the use of the “James Bond Theme,” this includes the composition of a title song (transformed numerous times as a love theme within the films), a theme for the villain, and locale music to situate the audioviewers (Norman also used this technique in *Dr. No* [1962]). An interesting aspect concerning some of the title songs is that they, at times, feature a component of the *title tune* as the *GoldenEye* (1995) example mentioned previously (see the “guitar” motif section in Table 6). Furthermore, as the songs were specifically composed for each of the films, some of the scores take these songs as a base for their musical materials. As such, while the *title tune* is what unifies all the movies musically, one could argue that the title songs are what differentiate them.

²⁰ Decca Records Classical, *SPECTRE Original Motion Picture Soundtrack - Thomas Newman*, YouTube, 28 October 2015, <https://www.youtube.com/watch?v=zSUQIxI5ccE> (accessed 10 June 2016).

²¹ The first time the “James Bond Theme” is heard in the narrative of *Dr. No* (1962) corresponds to the first time we see Bond (around 00:08:00). He introduces himself at that moment as “Bond, James Bond.”

²² There, Vijay (Bond’s Indian acolyte) plays the “brass” motif on an Indian flute to grab Bond’s attention. He does so while pretending to be a snake charmer (seen at about 00:26:17). James Bond then refers to it as a “charming tune.”

To understand the complexity of this franchise's *title tune*, the following sections discuss and compare specific elements. To see how the various components work with one another as well as with the visuals, an analysis of the gun barrel sequences is provided. This demonstrates that while there is a formula regarding this sequence, it is a loose formula that has been modified over time. An analysis from different sequences from specific films is then provided to see how the three components have been used over time as separate entities. This section suggests that these three components have indeed come to represent the *James Bond* brand on their own, while they can still work together at times. It also explores how the three components can evolve across a single film.

James Bond and Audiovisual Branding

I was there basically to continue the tradition.²³

Marvin Hamlisch

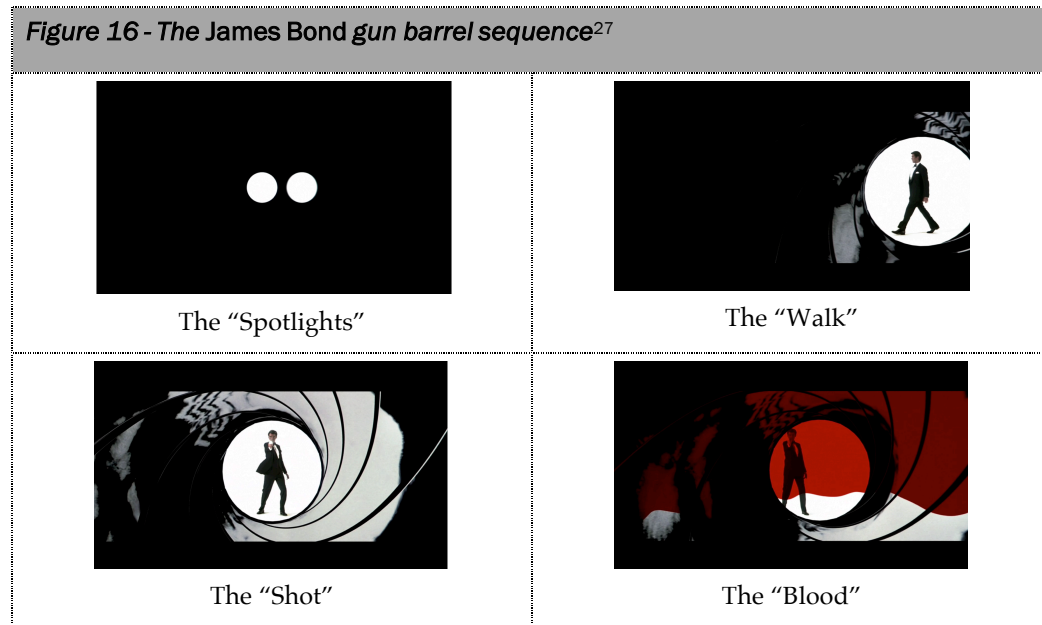
A specific moment from the films which features to a large extent a sense of "tradition" would be the gun barrel sequence credited to Maurice Binder (film title designer). Although modified on numerous occasions, this sequence was used in all the films.²⁴ Up until *Casino Royale* (2006), the gun barrel sequence was also associated with the beginning of the films, always seen following the various opening logos.²⁵ Overall, the scene could be divided into four main visual elements as presented in Figure 16: the "spotlights" where various white dots successively appear from the left of the screen to the right over a black background; the "walk" where James Bond is seen walking through a gun barrel from the right to the middle of the screen as if he was a target; the "shot" where James Bond stops when he reaches the middle of the screen and shoots aiming at the person who was observing him; and the "blood" where the screen becomes red as if the target were hit with blood flowing down the screen. Once the screen is all red, the camera starts

²³ Marvin Hamlisch quoted in: Jon Burlingame, 'Barry: Bond's Signature Music Maestro', *Variety*, 11 November 2002, A6.

²⁴ See the following YouTube montage: StickMarsChannel, *All the James Bond Gunbarrel Sequences 1962-2015 [INCLUDING SPECTRE]*, YouTube, 29 October 2015, <https://www.youtube.com/watch?v=AYJE3aGISAi> (accessed 10 June 2016).

²⁵ The sequence was moved in three of the most recent four movies: *Casino Royale* (2006), *Quantum of Solace* (2008) and *Skyfall* (2012). In *Casino Royale*, it appears following the opening scene of about 3:30 minutes. For both *Quantum of Solace* and *Skyfall*, the gun barrel sequence appears just before the end credits. It was placed again at the very beginning for *Spectre* (2015). The breakdown of the gun barrel sequence for each movie is provided at the bottom of the individual tables in appendix 3.1.

to tilt suggesting that the target is about to die.²⁶ It then usually goes back to a white spotlight over a black screen. The “blood” sequence is generally followed by an opening scene (which may or may not be linked to the narrative of the following story) and the opening titles that feature the title song. The movie then continues without being interrupted until the end credits.



The gun barrel sequence has almost always been associated with the “James Bond Theme.” *Casino Royale* (2006) is the only movie which features another piece of music for this sequence. It could be argued that this movie did not include the gun barrel sequence in its original form as this movie is about James Bond becoming 007 (chronologically the first movie narrative-wise – the first novel in Fleming’s series). Therefore, it did not make sense to include the *title tune* until James Bond had fully become 007, which only happens later on in the movie.

My interpretation of the data gathered suggests that John Barry established a musical formula to be heard alongside the visual one (during the gun barrel), starting with his first assignment as composer rather than arranger: *From Russia With Love* (1963). This formula can loosely be divided into four parts, which mostly coincide with the four visual elements of the gun barrel sequence. As such, the

²⁶ The tilting sequence does not happen in all of the movies, however. For example, in the movie *Spectre* (2015) the screen becomes completely black once the “blood” has covered the entire screen.

²⁷ *Die Another Day*, directed by Lee Tamahori, 2002. 00:00:12; 00:00:16; 00:00:18; 00:00:23.

“intro chord” is heard for the “spotlights” section; the “walk” motif is used for the “walk” section (the “walk” motif continues to be played afterwards, but moves to the background); the “guitar” motif is heard for the “shot” section and goes on to the “blood” section; and the “brass” motif is used for the final part of the “blood” section. This is the least rigid aspect meaning that the “brass” motif is not heard exactly at the same place in the different movies when the blood is seen. This formula was used for all the movies he scored apart from *On Her Majesty's Secret Service* (1969) where it was slightly modified.²⁸ Overall, the formula mostly stayed intact up to *Licence to Kill* (1989), the moment when the “guitar” motif started to be discarded for this sequence, replaced by the “walk” motif.²⁹

The Components as Combined Elements

The gun barrel sequence is important as it demonstrates that the three main components of the *title tune* have been used *together* at a strongly branded visual moment, meaning associated with this franchise only. To a certain extent, this gun barrel sequence could be compared to the opening credits of a television series; it is a recurring sequence, it is usually heard at the very beginning of the movies, it establishes a particular mood, and it consequently has the potential of having a strong impact on the audience. My analysis of this sequence suggests that the components are more likely to be combined elements with one another at strong narrative moments rather than standalone entities (when a *title tune* features multiple components that derive from the same musical theme). In these instances, the components perhaps also follow some sort of formula.

The gun barrel sequence is also quite interesting as it quickly shows the different orchestrations that were used to portray the *title tune*, revealing that *title tunes* could be regarded as dynamic entities *across* movies. Initially, Barry's original arrangement of the “James Bond Theme” for *Dr. No* (1962) was quite jazzy featuring

²⁸ For this gun barrel sequence, all the musical elements are introduced in the same order, but enter earlier in relation to the visual elements (the gun barrel sequence for this movie is the longest in duration up to that point – see appendix 3.1). For the “spotlights”, both the “intro chord” and the “walk” motif are used. Then, the “walk”, the “guitar” and the “brass” motifs are superimposed and heard while the “walk” the “shot” and the “blood” sections are seen.

²⁹ More recently, in the movie *Spectre* (2015), the “walk” motif has been moved up and seen over the MGM and the Columbia logos. This mirrors what is seen in trailers, where the studio logos are integrated into the diegesis. See: ScareCrow310, *SPECTRE - Original Gunbarrel Sequence*, YouTube, 28 December 2015, <https://www.youtube.com/watch?v=6iatGypdljU> (accessed 6 February 2017).

various brass instruments for its opening section. But Barry's original arrangement, as distinctive as it is, was modified on many occasions including by Barry himself. As seen in the gun barrel sequence from the movie *On Her Majesty's Secret Service* (1969), not only is the tempo slower (at about $J=112$ instead of 132), but the various components of the *title tune* now feature strings and synthesisers. Composers Michael Kamen and Éric Serra also distinctively modified the orchestration and arrangement of this music for the movies *Licence to Kill* (1989) and *GoldenEye* (1995) respectively (Kamen omitting the "intro chord" completely, while Serra added more synthesisers). These various changes demonstrate how versatile *title tunes* may be; various elements can be modified as long as their overall motifs remain recognisable. In fact, I would argue that the evolution of *title tunes* across films is crucial in most cases, not only to fit evolving narratives (the movies featuring Daniel Craig are much darker than the ones featuring Roger Moore, for example), but evolving compositional styles as well. While the synthesisers featured in the gun barrel sequence of *On Her Majesty's Secret Service* (1969) might have been popular on the film's release, it might be argued that they sound dated now.

Components as Standalone Entities

Even though the three components of the *title tune* work as combined elements for the gun barrel sequences and at other moments in the films, the analyses undertaken for this thesis indicate that they could also be considered to represent the brand on their own in the movies and the trailers. In fact, if the gun barrel sequence and end credits are excluded, the components of the *title tune* work most often as standalone entities in the movies. This has been the case continuously since *Casino Royale* (2006).³⁰ While the "guitar" motif seemed to be the most important of the three to Norman (the only one that he used on its own in the first film – see table on p. 248), it has proven to be the least used within the franchise, surpassed by both the "walk" motif – the most used motif since *From Russia With Love* (1963) – and the "brass" motif. In total, the walk motif has been used a hundred and sixteen times as a standalone entity within all the movies combined, the brass motif thirty times, and the walk motif a mere fourteen times. It is possible that the "walk" motif has been used more because it is the most versatile. Indeed, it works both as the main musical element and as an accompaniment figure to the other components as seen in the gun barrel sequences where it accompanies both the "guitar" and the "brass" motifs.

³⁰ Some previous movies had also done it, but it did not seem to be a trend early on in the franchise.

The “walk” motif was even used as an accompaniment figure to other pieces of music entirely, including some of the title songs such as “Skyfall”.

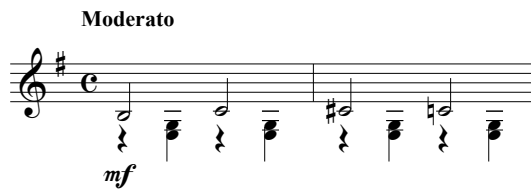
The “Walk” Motif as a Standalone Entity

Thunderball (1965) is the first movie of the franchise to have used both the “walk” and the “brass” motifs as distinct entities, where the motifs are not heard alongside one another and are both distinct from the title song as well. As mentioned previously, title songs have at times included varied versions of one to two components of the *title tune*. As such, the “walk” motif has been used as a separate entity from the “guitar” and the “brass” motifs prior to *Thunderball* (as seen in appendix 3.1). However, those specific sequences – seen in the movie *Goldfinger* (1964) for example at 00:14:28 when Bond is in Jill’s company – featured an instrumental version of the title song, which included that particular motif within it. The motif cannot be defined as “independent” in those instances; it is combined with the other components of the title song rather than the *title tune*.

The story of *Thunderball*, the fourth movie of the franchise, revolves around two atomic bombs that were stolen by SPECTRE and which Bond (Sean Connery) must find. Its score was composed by Barry and the movie features much more music than the preceding ones (60% of the movie’s duration is scored, compared to 45% in *Goldfinger* [1964]). The “walk” motif is heard as a separate entity on four occasions, as at around 00:54:35 when Bond goes back to his hotel room to check on Paula. The motif appears at the beginning of a music cue and is followed by a cue that has been heard particularly during the underwater sequences in the film (for example heard around 00:34:22 while SPECTRE steals the atomic bombs). The “walk” motif used in the hotel sequence foreshadows that something is wrong. It is expanded and slowed down, from about $\text{♩}=132$ to 60. While it still features bowed strings as was heard for the gun barrel sequence of that movie, several modifications were made: a pedal point is added, the top line is not legato anymore, the rhythms are modified, the mediant is omitted, plucked strings are added (playing the off-beat low G), as well as brass instruments to play the final two notes. It is important to state that the motif is also used as a closed unit; whereas the original motif is intended to be on a loop, the modified one is not.

Musical Excerpt 4 - Use of the "walk" motif as a standalone entity in Thunderball (1965)

The original motif:³¹

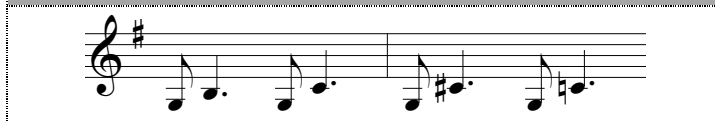


The modified motif:³²



more noticed and remembered than others. In the movie *Licence to Kill* (1989) Bond (Timothy Dalton) is this time facing the villain named Sanchez on a personal vendetta (he got his licence to kill revoked as he tries to avenge the death of Felix Leiter's wife). Presumably as Sanchez is a Latino and as much of the action takes place in Latin America in a fictional city called Isthmus, much of Kamen's score uses classical guitar. When Bond is summoned by "M" at the beginning of the film, the "walk" motif is heard in the background (around 00:34:32). Although nobody is heard talking at that precise moment, this occurrence is considered in the background as it is very subtle; legato strings are played over the motif, which is played on a single guitar, and the last two notes are covered by the sound of church bells. The rhythm of the motif has also changed and the upper and lower lines have interchanged their entries (the bottom line is heard before the top line). In addition, the tempo is slower than Barry's original arrangement (at about ♩=66, instead of 132). Because of this, one could assume that this occurrence will not be noticed as much by the audioviewers as the occurrences heard during the gun barrel sequence for instance. Yet, this music works well in the overall score (being similar to other motifs and cues heard elsewhere). Therefore, while certain occurrences of the components as standalone entities might signal the brand and all it is associated with, I would argue that they do not all carry as much power (a point that will be further elaborated in the next chapter).

Musical Excerpt 6 - "Walk" motif in *Licence to Kill* (1989)³⁴



The "Guitar" Motif as a Standalone Entity

Although the "guitar" motif has not been regularly used on its own and although it is the least used in the films, it has been used as a distinct entity within some movies. A good example can be seen in the score of *Tomorrow Never Dies* (1997) composed by David Arnold. In this film, Bond (Pierce Brosnan) must stop Elliot Carver from starting World War III, which would benefit his global media company. The "guitar" motif is heard as a distinct entity as Bond arrives at the U.S. airbase in the South China Sea to meet Wade, a CIA agent (01:03:56). As seen in Musical Excerpt 7, the end of the motif is modified: the melody is now in a major mode rather than the original minor one and notes were changed in order to make

³⁴ Aural transcription by author. *Licence to Kill*, directed by John Glen, 1989. 00:34:32.

this a closed unit (instead of a motif that might be looped for as long as desired).

The motif is now slower, at about $J=80$ instead of 132. It is played on flutes accompanied by drums, giving it a military feel (to a certain extent sounding like a fife and drum corps). This offers another example of a *title tune* modified to fit with the evolving narrative, and that in the case of *title tunes* with multiple components, the components are not always combined elements.



The "Brass" Motif as a Standalone Entity

When heard on its own the "brass" motif is often pared down to the first four notes as seen in the musical excerpt below. This example is taken from the movie *A View to a Kill* (1985), which was scored by John Barry himself. In this movie, Bond (Roger Moore) faces Zorin who plans to destroy part of Silicon Valley in order to manage the microchip market. It is used as Bond tries to persuade May Day (Zorin's accomplice) that he was waiting for her all night long in her bedroom rather than spying on the property (00:43:14). The use of the motif at that moment reflects on Bond's attempt at convincing May Day (she seems to be doubting Bond's recollection of events). It is preceded and followed by a string section, then again followed by the same motif, but played lower on the bassoon rather than the same woodwind instruments, as if highlighting Bond's persistence. The same type of articulation is used both times; the four notes are divided into two groups of two, separated by a short silence. The motif is also played slower than the original Barry arrangement, at about $J=76$, instead of 132. It is then followed by an instrumental version of the title song which is also the romantic theme of this film. This particular title song does not include any components of the *title tune* within it, however. While the "James Bond Theme" has been used in flirting scenes previously, there might be some significance in using the love theme here instead as this specific theme has more deadly associations (through the lyrics), and as May Day in fact

³⁵ Aural transcription by author. *Tomorrow Never Dies*, directed by Roger Spottiswoode, 1997. 01:03:56.

represents Bond's enemy at this point of the story. While the "brass" motif is repeated twice, it still functions here as a separate entity.

Musical Excerpt 8 - "Brass" motif in *A View to a Kill* (1985)³⁶



The "Intro Chord", a New Component?

While the "intro chord" was originally only used at the beginning of the gun barrel sequences, it was eventually also heard thirty-four times in conjunction with some of the other components of the *title tune* during a film's narrative and nine times over the end credits.³⁷ It appeared in certain scores, and most often when a variation of the "James Bond Theme" was used where the components were combined elements. This was the case for the first time in the score of *On Her Majesty's Secret Service* (1969). It then became a more regular practice starting with the movie *Licence to Kill* (1989). Ever since, the "intro chord" has been heard at times alongside the other components when they were combined elements during a film's narrative in all the movies, except *Casino Royale* (2006).³⁸

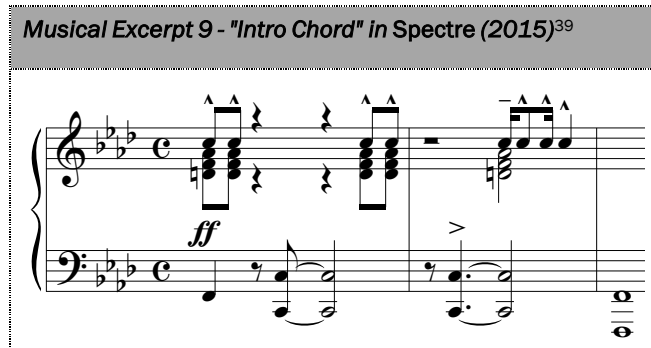
The most recent example can be seen in the movie *Spectre* (2015). This movie, which focuses on Bond's (Daniel Craig) past and his link to SPECTRE's leader Ernst Stavro Blofeld, was scored by Thomas Newman. The "intro chord" is heard around 00:12:23 when Bond is seen flying a helicopter, victorious from a fight against an assassin that former "M" (Judi Dench) sent him after. The "intro chord" is then followed by the "walk" motif which works as a bridge, leading into the title song and the opening credits (neither the "intro chord" nor the "walk" motif are part of Sam Smith's song "Writing's on the Wall"). Apart from being slower (at about $\text{♩}=96$, instead of 132), one of the only modifications is the fact that the last two quavers are turned into a single crotchet, followed by a lower held tonic note, turning this into a closing statement as can be seen in Musical Excerpt 9. The instrumentation is,

³⁶ Aural transcription by author. *A View to a Kill*, directed by John Glen, 1985. 00:43:14.

³⁷ The movie *The Spy Who Loved Me* (tenth film) is the only film that does not feature the "intro chord" at all (not even for the gun barrel sequence).

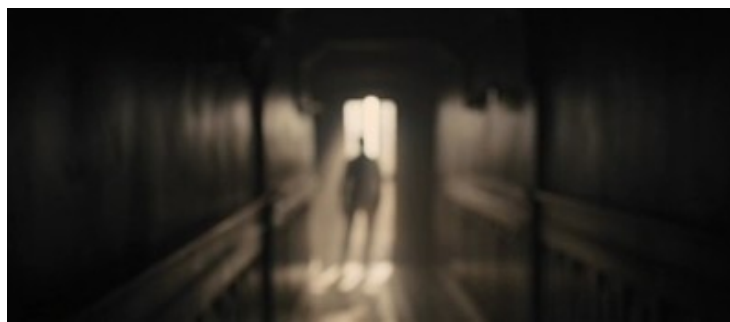
³⁸ Information regarding the use of the "intro chord" within each film can be found in appendix 3.1.

furthermore, similar to Barry's original arrangement. The "intro chord" therefore works here as a (modified) *combined* element.



The movie *Skyfall* (2012) is distinct from *Spectre* (2015) and the other movies in relation to the "intro chord" as this component was used once in this film as a distinct entity of its own at the very beginning of the movie, where the gun barrel sequence would usually take place.⁴⁰ *Skyfall*, the first movie from this franchise scored by Thomas Newman, focuses on a former MI6 agent (Sylvia) whose mission is to kill "M" and humiliate her in the process. Following the MGM and the Columbia logos, a shadow (which we soon learn is Bond [Daniel Craig]) is seen in the middle of the screen while the first two beats of the "intro chord" are heard (see Figure 17 for visuals). It is not followed nor preceded by the other components of the *title tune*, but rather by a synth pad. The sequence is interesting as it mimics vaguely the gun barrel sequence (the "shot" section) that audioviewers usually get to see at that moment in the other films. It is also important as it shows a development in the use of the "intro chord".

Figure 17 - Still taken from the movie *Skyfall*⁴¹



³⁹ Aural transcription by author. *Spectre*, directed by Sam Mendes, 2015. 00:12:23.

⁴⁰ As mentioned previously, *Skyfall* is one of the only films that features the gun barrel sequence at the end of the movie rather than the beginning.

⁴¹ *Skyfall*, directed by Sam Mendes, 2012. 00:00:39.

While the “intro chord” is used as a distinct entity in the movie *Skyfall*, I would argue that this motif cannot yet be confirmed as a *separate* component of the *title tune* on its own as its status will depend on how future composers (following Thomas Newman) will decide to use the motif or not. If it continues to be used as a distinct entity on a more regular basis, this would be an interesting scenario as it would demonstrate that it is possible to bring in a new and *separate* component to a *title tune* later on in a film franchise. It could probably not replace the other components altogether, however. Moreover, this would most probably involve a transitional period – as is seen at the moment with *James Bond* – where the status of the possible new component is uncertain. If the “intro chord” continues to be used sporadically as is currently the case, this proves that some components (in the case of *title tunes* with multiple components) might not be as distinct and separate from the other ones as argued previously. Some components could then be less bound to the commonalities mentioned in chapter 2 as if an unwritten and flexible hierarchy between the various components exists. Likewise, this would mean that not all the components of *title tunes* have to be independent from the other ones. In the case of *James Bond*, the hierarchy between the components could be summed up in the following order: (1) “walk” motif, (2) “brass” motif, (3) “guitar” motif, (4) “intro chord”.

Importance of the Components as seen in the Trailers

Whether the “intro chord” eventually becomes a separate entity of its own or not, it is an important motif in relation to this film franchise as can be seen in the various trailers for the films. A look at one of the teaser trailers from the movie *Spectre* (2015), for example, provides insights as to the importance that this motif and the other components are given in such a context (the “intro chord” is the motif chosen to be juxtaposed to the film’s logo at the end). As can be seen in Table 7, the components of the *title tune* formed the basis for practically everything that is heard in the 96 seconds long teaser trailer. While some might consider that this represents an “extreme” situation, the first theatrical trailer (160 seconds long) from the same movie seems to have taken a similar approach, although this time, it also featured music from a preceding movie – *On Her Majesty’s Secret Service* (1969) – in addition to the components of the *title tune* (see Table 8). A further analysis of the trailers from the other movies confirms that an extensive use of the components of the *title tune* (including the “intro chord”) is typical in the case of *James Bond* trailers, although the “intro chord” has only recently started to be associated with the films’ logos at the end of the trailers (on a more consistent basis since *Casino Royale* [2006],

with the exception of *Skyfall* [2012]).⁴² The trailers also highlight how dynamic this concept may be as the components are varied throughout, although a variation of “The James Bond Theme” is always heard.

Composers’ Different Approaches to Recurring Motifs

The *James Bond* franchise also provides insights as to how different composers have used the motifs that I designate as *title tunes*. Going back to Table 5 on p.121, one can see that the composer who used the “James Bond Theme” and its components the most was Michael Kamen for the score *Licence to Kill* (1989). It was perhaps his way of providing unity and continuity with Barry’s previous scores. It must however be said that it was also the film, up to that point, that featured the most music (69% to be precise, *Thunderball* [1965] being its closest competitor with a ratio of 60%). Therefore, it makes sense that the recurring musical fragments should be heard more in proportion to the score’s duration. Although not seen in this table, one should also note that a number of those occurrences were played in the background (this information is available in the individual tables in appendix 3.1). While Barry’s score for *Moonraker* (1979) only featured the components of the *title tune* on five occasions (the score that used it the least), they were almost all heard in the foreground with only one occurrence being heard partly in the foreground, partly in the background.⁴³ Consequently, one cannot simply look at the number of occurrences to estimate the impact on the audience or what the composer’s intention might have been. Furthermore, while this section has argued that *title tunes* are a dynamic concept and evolved in most of the case studies analysed, composers are not always given complete freedom. As Burlingame explains, Eric Serra’s score for *GoldenEye* (1995) was deemed too modern for instance. While cues had been initially approved, “Serra’s industrial, sometimes metallic-sounding music was a radical new sound that began to unsettle the filmmakers [during the final stages of the compositional process].”⁴⁴ Ultimately, some parts were eliminated, others rescored by John Altman (featuring the “James Bond Theme”), and most of the music was dubbed low in the final mix.⁴⁵



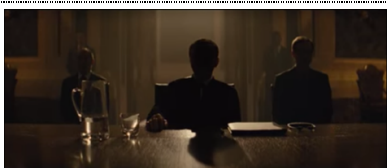

⁴² Gallifreyguy2, *All James Bond Trailers*, YouTube, 24 August 2012, <https://www.youtube.com/watch?v=SyEIDQyCptM> (accessed 6 July 2016).

⁴³ This occurrence is considered partly in the foreground and partly in the background as it is heard partly with dialogues over.





⁴⁴ Burlingame, Jon. *The Music of James Bond* (New York: Oxford University Press, 2012), 204.

⁴⁵ Idem., 205–6.



Table 7 - Components of the title tune in the Spectre teaser trailer⁴⁶

Description of the components used	Stills representing what is seen at the same time
<p>1) <u>“Walk” motif</u> (00:05-00:27):</p> <p>Top line played by strings (bottom line is omitted, although there is a held note in the strings), slower (motif only played once in the span of 22 sec.), with short breaks between each note.</p> <p>Visuals: Various locations and people, including this image of MI6’s building partly destroyed</p>	
<p>2) <u>“Guitar” motif</u> (00:29–01:08):</p> <p>Played by double basses (sombre orchestration), motif fragmented (first four notes of each measure is played), the motif is repeated.</p> <p>Visuals: Various locations and people, including this image of a ring with SPECTRE’s logo</p>	
<p>3) <u>“Guitar” motif</u> (01:08–01:20):</p> <p>Played by pitched percussion, the motif is fragmented similar to the previous occurrence, and is also repeated.</p> <p>Visuals: Images of various people in a meeting (we cannot see who is threatening Bond).</p>	
<p>4) <u>“Intro chord”</u> (01:27–01:31):</p> <p>Played with a jazzy brass arrangement (similar to Barry’s version).</p> <p><u>Visuals</u>: Spectre logo.</p>	

⁴⁶ James Bond 007, *SPECTRE TEASER TRAILER – Coming Soon*, YouTube, 27 March 2015, <https://www.youtube.com/watch?v=GvQJbF2CXLQ> (accessed 16 June 2016).

Table 8 - Components of the title tune in the Spectre theatrical trailer ⁴⁷	
Description of the components used	Stills representing what is seen at the same time
<p>1) <u>“Walk” motif</u> (00:10–00:18):</p> <p>Motif hinted at (its first two notes are emphasised and repeated), rhythms are modified.</p> <p><u>Visuals:</u> Various images of Mexico City (hinted at through M’s reprimand) as well as M and Bond.</p>	
<p>2) <u>“Brass” motif</u> (00:25–00:34):</p> <p>Played by brass instruments (first four notes), with changed rhythms.</p> <p><u>Visuals:</u> MGM and Columbia’s logos, London (the London Eye and Big Ben), James Bond.</p>	
<p>3) <u>“Walk” motif</u> (00:49–00:56):</p> <p>Played on high tremolo strings, repeated once, bottom line is omitted.</p> <p><u>Visuals:</u> Various locations presumably taken from the movie, as well as Mr White (a character also seen in <i>Casino Royale</i> [2006] and <i>Quantum of Solace</i> [2008]).</p>	
<p>4) <u>“Walk” / “guitar” motifs</u> (01:07–01:18):</p> <p>Fragment of the “walk” motif in the background (high strings), over it there is a combination of the “walk” and “guitar” motifs (percussive).</p> <p><u>Visuals:</u> Various action scenes as well as the new Bond girl.</p>	

⁴⁷ Cinelinx, *SPECTRE Official Theatrical Trailer - HD*, YouTube, 22 July 2015, <https://www.youtube.com/watch?v=ZJ8CoMAFLPc> (accessed 16 June 2016).

Table 8 - Components of the title tune in the Spectre theatrical trailer ⁴⁷	
Description of the components used	Stills representing what is seen at the same time
<p>5) <u>"Walk" motif</u> (01:35–01:46):</p> <p>First three notes of the motif played on a high-pitched instrument (probably electronic), bottom line is omitted.</p> <p>Visuals: James Bond as well as shadows (while the voiceover threatens Bond).</p>	
<p>6) <u>"Intro chord"</u> (02:27–02:32):</p> <p>Played with a jazzy brass arrangement (similar to Barry's version).</p> <p>Visuals: <i>Spectre</i> logo.</p>	

* Music from *On Her Majesty's Secret Service* (1969) is heard twice during this trailer (from 01:19–01:31 and 01:51–02:07), while various action scenes featuring James Bond are seen (the original arrangement was modified and now sounds more dramatic).

Summary of This Section

Overall, the analysis of the *James Bond* franchise has demonstrated many important aspects regarding the branding of music in film series. First and foremost, it provides evidence that, in some cases at least, *title tunes* may survive the test of time, with *James Bond* utilising its *title tune* for more than 50 years. The analysis of the data gathered, however, also suggests that *title tunes* change to fit evolving narratives and compositional style. This was demonstrated both in terms of different composers coming in to work on a franchise, as well as with returning composers (with John Barry continuously bringing new modifications to the “James Bond Theme” in all the movies he scored). As a result of the analyses undertaken, I would also argue that in the case of a *title tune* with multiple components, occurrences of standalone entities are more likely to happen in the “middle” of a film (the gun barrel sequences at the beginning of the films usually featuring the components as combined elements).

Also important is the fact that the *James Bond* franchise demonstrates that more than one component of a *title tune* may be used to represent a brand. In this case, the motifs I designated as components were not used to the same extent in every film and by every composer, but I would argue they offered added flexibility to the composers. The components were at times combined or worked as independent agents of the brand. This franchise also showed that audiovisual formulas created early on can also evolve (such as the gun barrel sequence). To a certain extent, one could argue that once a *title tune* is firmly established it is then more flexible (to what extent it can be modified and so on). Finally, but not least, the *James Bond* franchise demonstrates that it might be possible to bring in a new component to a *title tune* later on in a film franchise. I would argue that the new component has to work, however, with the other components and may not replace them (though in this case, more movies need to be released to confirm this). It also seems that in the case of *title tunes* with multiple components, some sort of hierarchy is instigated and certain components might not be as flexible and versatile as other ones.

***The Hunger Games*: Exception or New Template?**

The Hunger Games is an interesting case study as it goes against much of what has been said so far regarding *title tunes*. Indeed, many elements make this film franchise stand out. Notably, the *title tune* was never used for the opening titles, and it is almost always diegetic when heard in the movies. In addition, it does not evolve

apart from minor “orchestration” changes, and it is present only a minimal number of times as seen in Table 9 below. Finally, while the *title tune* is heard in the first film, it is not a motif taken from the main theme of that movie.

Table 9 - The Hunger Games and occurrences of its title tune

Film Title	Year	Duration	Amount of music	Occurrences <i>title tune</i>
<i>The Hunger Games</i>	2012	143 minutes	83 min. – 58%	3
<i>The Hunger Games: Catching Fire</i>	2013	146 minutes	108 min. – 74%	2
<i>The Hunger Games: The Mockingjay – Part 1</i>	2014	123 minutes	91 min. – 74%	4
<i>The Hunger Games: The Mockingjay – Part 2</i>	2015	137 minutes	93 min. – 68%	1

Context

The Hunger Games’ films were based on three books written by Suzanne Collins.⁴⁸ Its story takes place in Panem, a futuristic nation set in North America, which comprises 12 districts and a Capitol. The Capitol exercises political control over the districts, with President Snow at its head working as a dictator. People from the districts work to supply the Capitol with everything it needs, each district specialising in a specific task. The books and films tell the story from Katniss Everdeen’s viewpoint, a young teenager from district 12. The story starts immediately prior to the next “reaping” at which Katniss is selected to participate in the Hunger Games. These games take place each year and are broadcast as a reality show. They feature 12 girls and 12 boys between the ages of 12–18 (from the 12 districts) who must compete to death until only one survivor is left. Katniss’s actions in the first book/movie start a revolution for which she becomes the symbol: “the Mockingjay”.

James Newton Howard scored all the films, but other artists provided additional music for various cues as seen in the end credits for the movies.⁴⁹ Gary Ross directed the first movie while Francis Lawrence directed the other ones. Each film

⁴⁸ Collins was also involved in the process of adapting them into movies, dividing the last book into two films.

⁴⁹ Danny Elfman was initially chosen to score the first movie, but due to a scheduling conflict he had to drop out of the project and was replaced by James Newton Howard. See: Franich, Darren. “‘Hunger Games’: Danny Elfman out”, *Entertainment Weekly’s EW.com*, 6 December 2011, <http://www.ew.com/article/2011/12/06/hunger-games-danny-elfman-newton-howard> (accessed 29 June 2016).

was released in successive years, 2012–2015 (the books came out 2008–2010). The fact that they were shot in close proximity and made by more or less the same crew is evident in the movies; the sense of unity and cohesion is very present on multiple levels (costumes, decors, music, etc.). Nonetheless, the saga could be split into two: the first two films are similar on the narrative side (both focusing on Hunger Games in which Katniss must take part), and so are the last two movies (this time focusing more specifically on the rebellion). This is also somewhat shown in the score: the last two films feature more sombre music to portray the war.⁵⁰

Across the movies, various musical cues were reused (apart from the *title tune*), contributing to create this sense of unity and cohesion throughout the franchise. This includes for example the cue entitled “Rue’s farewell”, which in fact corresponds to the main theme of the first film. *The Hunger Games* scores also feature pop music. This, however, only occurs for the end credits of the first three films. Various albums were released featuring the pop songs from the end credits, as well as other songs composed with *The Hunger Games* in mind.⁵¹ The composition of pop music was not overseen by Howard, but rather by other people, such as T Bone Burnett for the first film, where he is credited as Executive Music Producer and composer of additional music. When talking about the task of guiding artists into composing music for the films, Burnett mentions that “The only direction was asking them to write Appalachian songs that might be heard 300 years from now. [...] it all had to be broken, post-apocalyptic and dark.”⁵² The fact that he specifically guided the artists into writing Appalachian songs was most probably made as Katniss’s district is reminiscent of the American Appalachians.

The Hunger Games’ Title Tune

The motif I designated as the *title tune* of this franchise consists of a melody of four notes that is usually either whistled or sung back by Mockingjays (birds that can

⁵⁰ In this context, sombre music defines cues that usually do not feature light-hearted music or even recognisable melodies (both the cues and the orchestration are sombre). They tend to feature much dissonance and/or unresolved harmonies (at times with held notes in the strings). Usually, these cues feature repeated patterns, much brass and/or percussions (often used for sforzandos). An example from the movie *The Hunger Games: Mockingjay – Part 1* would be the cue entitled “Incoming Bombers” on the soundtrack album.

⁵¹ Companion pop albums were released for all the films, except the last one.

⁵² Gallo, Phil. “‘Hunger Games’ Gets A T-Bone Entree”, *Billboard - The International Newsweekly of Music, Video and Home Entertainment* 124, no. 9 (2012): 19.

repeat a human tune and spread it amongst themselves). It is not clear who composed it. While Howard is credited as the composer for the films, the *title tune* was most probably composed prior to his involvement with this franchise as the tune is heard in the narrative and Howard was not the first composer involved in the scoring process as mentioned earlier.⁵³ The motif is contained within the range of a minor sixth (shown in Musical Excerpt 10). The melody implies a harmonic shift from a minor tonic chord to a minor dominant chord. This is, however, an assumption as it is always heard as a single line, never being harmonised. Apart from minor modifications (meaning different people and Mockingjays whistling a sometimes transposed version) the tune never changes; it is always the same intervals, with the same rhythms and at a similar tempo. The *title tune* is not part of a musical piece; it is a distinct unit on its own right from the start. Furthermore, across the films, the *title tune* comes to represent the rebellion; the movies are in fact promoting the rebellion. It is used at first as a communication tool within the plot, as Mockingjays can repeat melodies and this can serve as a cue to take action. This is the case the first time it is heard within the films.⁵⁴



As this *title tune* never really changes and as it was never part of a musical theme, it thus resembles sonic logos as used in advertising more than ever. In fact, it is used as a sonic logo within the movies themselves as seen in the image in Figure 18. This specific still is taken from the third film after Katniss has agreed to promote the rebellion. Then (around 00:56:25), President Coin shows an advert to the supporters of the rebellion (mainly people from district 13 who were in hiding for several years) that was made with Katniss's consent and participation. At the end of the advert, the Mockingjay logo is seen as the *title tune* is heard, trying to convince people to join the rebellion; calling for action. It is a clear example of what would be considered as brand association in "normal" adverts. It associates the *title tune* with

⁵³ It should also be said that the melody sounds highly similar to the beginning of Nino Rota's theme for *Romeo and Juliet* (1968).

⁵⁴ See: *The Hunger Games*, directed by Gary Ross, 2012. 01:33:29.

⁵⁵ Aural transcription by author. Ibid.

the image of the Mockingjay for both the audioviewers and the people in the film. Therefore, this *title tune* has an additional function, also being a *title tune* for a diegetic promotional movie supporting the rebellion.

Figure 18 - Still from The Mockingjay⁵⁶



The minimal use of the *title tune* in the four films suggests that a *title tune* does not need to be used excessively in any given movie. It is my belief that this is the case as long as the motif occupies an important place in the marketing campaign of those films. In this instance, the *title tune* was presented at the end of every trailer alongside the image of the Mockingjay (the franchise's symbol). In addition, all the occurrences of the motif I designated as the *title tune* were foregrounded and emphasised on the movies' sound tracks (see appendix 7.3).

Interestingly, the *title tune* was used over the Mockingjay logo in every film except the first one, in which the symbol of the Mockingjay does not represent anything yet for the most part of the film. This specific *title tune* was also used as a sonic logo for every trailer of all the films. Yet, it was not used in all the other promotional materials. One of the other promotional schemes for the films included the creation of two websites.⁵⁷ One was made for the Capitol and one for the rebellion. These websites were designed as if Panem really existed and as if the people visiting the websites were in fact citizens of Panem, therefore blurring the boundaries between real life and the diegetic world of the film. These websites released additional promotional videos, two of which (both for the third film) feature an address by President Snow and could be described as anti-rebellion videos.⁵⁸ Neither the movie nor its release date are mentioned in these (otherwise) promotional videos. It

⁵⁶ *The Hunger Games: Mockingjay - Part 1*, directed by Francis Lawrence, 2014. 00:53:25.

⁵⁷ Lionsgate Entertainment Inc. 'The Capitol', *The Capitol - The Official Government of Panem*, <http://www.thecapitol.pn/> (accessed 17 October 2016).

⁵⁸ See: *The Hunger Games, President Snow's Panem Address #1 - 'Together as One'* (4K), YouTube, 25 June 2014, <https://www.youtube.com/watch?v=7dCB2U9IX48> (accessed 6 July 2016); *The Hunger Games, President Snow's Panem Address #2 - 'Unity'* (4K), YouTube, 9 July 2014, <https://www.youtube.com/watch?v=k4e-qJdEAXo> (accessed 6 July 2016).

is my belief that it would not have made sense to have used the *title tune* in those cases as these videos try to promote unity and loyalty to the Capitol and the *title tune* represents the exact opposite. I would argue that its omission here seems to strengthen the *title tune's* meaning. In this case, the *title tune* is not just representing the franchise, but rather the rebellion on which the movies focus.

Summary of this Section

While the sample of films analysed for this thesis suggests that motifs I have designated as *title tunes* have been turned into and used as sonic logos within trailers for the past decade or so (as discussed in the previous chapter), *The Hunger Games* differs from the other case studies as its *title tune* is a sonic logo within the diegesis of the films themselves. Although this is an interesting concept, I believe it will most probably not become the template for future film franchises, as most films do not call for a sonic logo within their stories. Films usually do not promote themselves within their own stories even though other films have been about rebellions, such as *Star Wars*.

It is also important to note that, similar to sonic logos, *The Hunger Games' title tune* did not change much over the course of the movies. This is partly due to the fact that it is a sonic logo, but also because of another reason. Of the film series analysed, another one featured a *title tune* (or in fact two as discussed below) which did not evolve as much in terms of musical style within its movies compared to the other ones: *Star Wars*. While these film series were both scored so far by the same composers all the way through (if one excludes the *Star Wars* spin-off *Rogue One*), both series take place not only in a world that does not exist (one in a futuristic society, the other one in a distant and past one), but also in a world that does not evolve much *visually*. Both of those film franchises feature societies that go through important rebellions or revolutions, yet it seems that they are “stuck” in very specific visual environments, with similar costumes, decors, hairstyles and so on.

In comparison, the *James Bond* movies are set in *our* society and continuously evolve visually and sonically, echoing changes in our culture. While one might argue that the *James Bond* franchise differs greatly from other franchises (as its movies were released over multiple decades and as numerous composers worked on the various films), a closer look at a smaller set of its movies demonstrate that its scores were still far more modified than the scores for *The Hunger Games* and the *Star Wars* movies. For example, the scores of *From Russia with Love* (1963), *Goldfinger* (1964),

Thunderball (1965), *You Only Live Twice* (1967), *On Her Majesty's Secret Service* (1969), and *Diamonds are Forever* (1971) evolve sonically and visually although all composed by John Barry and directed at times by the same directors (Terence Young and Guy Hamilton). Similarly, the first three movies of the *Harry Potter* franchise, all composed by John Williams, also evolve sonically, echoing the visual changes made both to the muggle and the wizarding worlds.⁵⁹ Although more franchises would need to be studied to confirm the following argument, it seems that the “shortage” of visual evolution in certain series is as such mirrored in the scores, more specifically with regard to *title tunes*. To a certain extent, it seems easier for series that change more visually to have *title tunes* that evolve more as one of film music's roles is to support and reflect the visuals of the movies. That said, it is important to mention that while the two themes I designated as the *Star Wars'* *title tunes* do not evolve significantly in the movies (in the three trilogies as well as *Rogue One*), the same cannot necessarily be said of all the franchise's recent trailers, where a different stylistic approach was taken at times.⁶⁰

***Title Tunes* as a Dynamic Concept**

As the analyses undertaken for this thesis indicate, older franchises – for which the first film was released before or close to 1980 – are more likely to have a *title tune* with multiple components (e.g. *James Bond*, and *The Pink Panther* – discussed in the fourth chapter) or more than one *title tune* (e.g. *Star Wars* – discussed below). The only exceptions from the case studies analysed were *Cinderella* as well as *The Godfather*. However, the sequels and the remake of the former were released well after the 1980s. “Newer” film franchises – for which the first film was released after 1980 – tend to have only one important melodic component to their *title tune* when they feature one (*Harry Potter*, *The Hunger Games*, *Father of the Bride*). The only exception to this was *The Pink Panther* remake that based much of its score on the original series.



From the sample of films analysed for this thesis, I would also argue that certain contemporary film composers, such as John Williams, often incorporate more than

⁵⁹ In the *Harry Potter* universe, a “muggle” is someone without magical powers. Therefore, the muggle world refers to *our* society.

⁶⁰ For example, the teaser trailer of the spin-off movie *Solo: A Star Wars Story* (2018) forgoes the nineteenth century style for a more modern approach (featuring electric guitar for example). *Star Wars, Solo: A Star Wars Story Official Teaser*, YouTube, 5 February 2018, <https://www.youtube.com/watch?v=dNW0B0HsvVs> (accessed 5 February 2018).

one important melodic component in their film scores (such as seen in *Star Wars* and *Harry Potter*), whether it be in different themes or the same one. Not all of these motifs always become *title tunes*, however, as this depends on how subsequent composers, directors, marketers, etc. working on the same film franchise might react to and use these motifs. A sense of continuity is of primary importance when talking about the concept of *title tunes* as I believe they must be heard over an indefinite period of time to attain a certain level of recognition and maintain it. Such an example can be seen with the *Harry Potter* franchise. There, subsequent composers have continued to use the first section of “Hedwig’s theme” – that I have designated as the *title tune* – extensively in the movies compared to the second section (referred to here as the “school” motif as it is associated with Hogwarts school in the first films scored by Williams). The “school” motif was only briefly used in the subsequent films, if at all, and it was not used in any trailers following the release of the second film.⁶¹ Consequently, and according to the commonalities I have proposed on the basis of the analyses, it cannot be labelled as a separate *title tune*. While the *Harry Potter* franchise does not feature multiple *title tunes*, another film franchise scored by Williams has used two motifs that each function as a *title tune* and that derive from different themes entirely.

Musical Excerpt 11 - The *Harry Potter* title tune⁶²

<p>1) The <i>Harry Potter</i> title tune:</p> 	<p>2) The “school” motif:</p> <p>Broadly ♩ = 60</p> 
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Star Wars: The Franchise with Two Title Tunes

Having worked on all the live-action movies associated with the *Star Wars* franchise so far (excluding the spin-off *Rogue One* scored by Michael Giacchino), John Williams gave two themes particular significance. Motifs from these two distinct themes work as different *title tunes*. While one of the motifs has been prominently used for the opening titles and the beginning of the end credits, the second one – used more often overall – has been associated with the final scenes of the films. Both

⁶¹ The “school” motif only played a more important role in *Harry Potter and the Deathly Hallows – Part II*, where it was heard on six occasions as listed in the appendix 7.2. I argue this was done for nostalgic reasons (as is explained in the next chapter).

⁶² Williams, ‘Hedwig’s Theme’; Williams, John. ‘Harry’s Wondrous World’, in *Harry Potter and the Philosopher’s Stone* [piano score] (London: International Music Publication Limited, 2001).

themes have also played an important role in the advertising campaigns of the films (trailers).

As shown in Musical Excerpt 12, the first *title tune* would correspond to what is entitled here the “Luke” motif, a fragment of the main theme from *Episode IV: A New Hope*. It is most famously known as the opening titles and end credits music of the movies related to this film franchise. This motif was originally associated with the character of Luke Skywalker in the first trilogy; it was in fact first heard in the narrative as Luke is onscreen for the first time. As Luke did not appear as much in the other trilogies, the motif was later used to a lesser degree, although it still occupies a central role in the franchise overall being associated with the opening crawl (see appendix 7.1). While not a fragment from the main theme of the first film, the second *title tune* would correspond to “the force” motif. It is usually associated with “the force” in the various films, hence its name.⁶³ While it is not typically associated with the opening of the films, “the force” motif has been associated with the end of all the movies, as if telling the audioviewers to keep hope as “the force” (good) will ultimately win. The fact that it is not associated with a character, but rather a concept that applies to Jedi, perhaps makes it easier to use across all the movies. In fact, “the force” motif is more important than the “Luke” motif in two of the most recent movies: *Episode VII: The Force Awakens* (2015) and the spin-off *Rogue One* (2016).⁶⁴

Musical Excerpt 12 - Components of the Star Wars' title tune

1) The “Luke” motif⁶⁵

A La Marcia

f

⁶³ In *Episode IV: A New Hope*, Obi-Wan Kenobi tells Luke that the Force is "what gives the Jedi its power. It is an energy field created by all living things. It surrounds us, penetrates us, and binds the galaxy together." The Force is present in the entire *Star Wars* universe; it is what makes this world unique. See: *Star Wars: Episode IV - A New Hope*, directed by George Lucas, 1977, 00:34:41.

⁶⁴ The “Luke” motif has been rarely used during a movie’s narrative (excluding the opening crawls and the end credits), as of the second trilogy (1999-2005). See appendix 7.1.

⁶⁵ Williams, John. *Star Wars: Suite for Orchestra* [Score] (Milwaukee: Hal Leonard Corporation, 1997), sec. I. Main Title, 22-23.

Musical Excerpt 12 - Components of the Star Wars' title tune

2) "The force" motif⁶⁶



The Case of "The Imperial March"

Some might argue that to these two *title tunes*, another should be added, namely a motif from "The Imperial March" (see Musical Excerpt 13). While this musical piece is important in relation to this franchise and has fascinated many audioviewers, I would argue it is not a *title tune* of the franchise. As mentioned in the introduction, *title tunes* are not necessarily the only famous motifs or themes in their respective film franchises. They work alongside other pieces of music that may or may not become famous. For example, in the *James Bond* franchise, the components of the *title tune* work alongside the title songs, some of which have made it to the top of the charts and which were used as well in promotional settings. The difference is that the title songs do not represent all the movies. The same thing can be said here of "The Imperial March". While this theme was somewhat important for the episodes III, V, and VI, it is completely absent in episode IV, and only briefly heard in episodes I, II and VII. It was never consistently used at strategic narrative places within the diegesis of the films (during the opening titles, the final scenes or the beginning of the end credits) and it was only used sporadically in the trailers.

Musical Excerpt 13 - The Imperial March⁶⁷



"The Imperial March" is, furthermore, associated with the character of Darth Vader, known as Anakin Skywalker before he turned to the dark side. While episodes I-III focused on his early life and what made him turn to the dark side, episodes IV-VI focused on his dark days, ending with his passing in Episode VI. Unless Disney decides to release many other spin-offs that take place in between episodes I-VI

⁶⁶ Aural transcription by author. *Star Wars: Episode IV - A New Hope*, directed by George Lucas, 1977. 00:34:37.

⁶⁷ Williams, *Star Wars: Suite for Orchestra* [Score], sec. III. The Imperial March, 58.

(similar to *Rogue One*), then the motif is not a viable option anymore. As mentioned in chapter 2 that focused on the various commonalities surrounding the use of *title tunes*, while a *title tune* might be associated with a character in certain instances as with the *James Bond* franchise, it is usually not the case as characters are generally mortals and have a limited life expectancy. The case of *James Bond* is slightly different to this one as *James Bond* is partly set up as a film series where the character does not age. It is a classic case of a mythic character as defined by Eco, as described in the introduction.⁶⁸ While the “Luke” motif in *Star Wars* is associated with a character, it functions as a *title tune* primarily because it is not only associated with his character but also with the franchise overall, since it is heard in conjunction with the opening crawls, for example, and in most trailers.

Summary of This Section

In this section, I argued – drawing on the analyses undertaken – that older franchises are more likely than recent ones to feature *title tunes* with multiple components whereas newer franchises tend to simplify them. This highlights how the concept of *title tunes* may itself have evolved through time. The case of *Star Wars* also demonstrated how a franchise might feature more than one *title tune*. In addition, it showed that while famous themes might potentially have a strong impact on audioviewers, they cannot necessarily be defined as *title tunes* if they do not exemplify the commonalities mentioned in chapter 2.

Conclusion

Overall, this chapter has shown how the concept of *title tunes* should not be understood as fixed, but rather as a dynamic concept, just as film music is. The first section of this chapter demonstrated that *title tunes* can change over time, and that a *title tune* might feature multiple components. Indeed, *James Bond* showed how multiple components derived from the same musical theme can work as combined elements or as separate entities to represent the brand. *Star Wars*, on the other hand, showed how a franchise can feature more than one *title tune*, with important motifs derived from different musical themes. *The Hunger Games* further highlighted that while most *title tunes* analysed evolved through the various films to a greater or lesser extent, this is perhaps not always the case, especially if *title tunes* are used as

⁶⁸ While James Bond is a classic case of a mythic character (compared to Luke and Darth Vader that are novelistic), I would argue that a *title tune* could be associated with either a mythic character or a novelistic character. See: Eco, “The Myth of Superman, 108-116.

sonic logos within the movies. While my interpretation of the case studies analysed suggests that *title tunes* may have been influenced by advertising techniques such as sonic logos, it is possible that the different film franchises also influence one another. The popularity of the “James Bond Theme” may well have influenced other composers in creating an iconic theme (from which *title tunes* usually derive) to their films, just as the popularity of John Williams’s scores for *Jaws* (1975-1978) and *Star Wars* (with its return to the Hollywood Classical style) likely influenced other composers and filmmakers to bring back that particular scoring style. The way *Harry Potter* has featured its *title tune* in its trailers may have also influenced other franchises, namely *The Hunger Games*, into creating simplified *title tunes* that resemble more than ever sonic logos.

The next chapter explores how *title tunes* have the potential of working at times as emotional tools. It discusses the concept of emotional branding, collective nostalgia and target audiences. While various factors likely influence the audioviewers’ perception of a score, here I suggest that *title tunes* might usefully be understood as an extension of the practice of emotional branding, in some cases.

Chapter 4: *Title Tunes* as Emotional and Nostalgic Tools

Though the mediums have changed and become more advanced, the social effect of music remains the same.¹

Jakob Lusensky

Writing in Ancient Greece, Plato and Aristotle argued that music could influence behaviour. Aristotle for instance claimed that “music possesses the power of producing an effect on the character of the soul.”² Although music’s potential to affect people has so far not been disputed, how it achieves this and what particular effect it has on people has been debated. For example, the possible effects of *title tunes* on audioviewers are somewhat different to what Plato and Aristotle discussed; they are not based on a specific key or mode, but rather on a different concept.³ In fact, while recurring motifs that function as *title tunes* might have an effect on some people accustomed to the different franchises that use them, here I argue that film studios may be training this response by building expectations and by relying on audioviewers’ past experiences.

Drawing upon theoretical studies of music and nostalgia and experimental exploration of the relationship between music and emotion, here I suggest that *title tunes* are linked to a brand’s identity and that this relationship is likely to be an emotional one. As such, this chapter focuses on the potential emotional aspect of music as perceived by film musicologists, composers, psychologists, and marketing specialists. This chapter also talks about the use of *title tunes* across different remakes, looking more closely at *The Pink Panther* franchise, and discusses how these movies musically recall their predecessors. This chapter, furthermore, briefly examines Disney’s obsession with recycling materials through its various rereleases and remakes, benefiting from its intellectual property. It is important to state that this chapter focuses on an interpretation of the data and is in part based on the author’s response to the movies. While it is possible to speculate, there is no concrete evidence as of yet that the use of recurring motifs that function as *title tunes*

¹ Lusensky, *Sounds like Branding*, 14.

² Aristotle, *The Politics*, trans. Ernest Barker, Oxford World’s Classics (Oxford; New York: Oxford University Press, 2009), 310 (Book VIII, 1340b-10).

³ While most *title tunes* analysed were in a minor mode, this is not a necessary feature of *title tunes*. It seems to be more a reflection of the movie genres that use *title tunes* (with comedies usually not featuring *title tunes*).

in emotional and nostalgic settings is a conscious decision on the part of all or some of the intermediaries involved in the musical aspect of movies and their promotional campaigns. In addition, as the type of research carried out does not permit the author to talk with authority about the experience of other audioviewers in response to the use of *title tunes*, part of the argument is speculative. Such instances are made clear throughout this chapter.

***Title Tunes* as Added Value**

It is this unique ability to influence the audience subconsciously that makes music truly valuable to the cinema.⁴

Tony Thomas

According to composer and theorist Michel Chion, sound has the power to influence what we see. The concept of “added value” is most easily perceived when watching the same scene multiple times using the masking method (as presented in the introduction).⁵ More precisely, added value designates:

A sensory, informational, semantic, narrative, structural, or expressive value that a sound heard in a scene leads us to project onto the image, so as to create the impression that we see in the image what in reality we are *audio-viewing*. Added value is a common phenomenon; its effect tends to go unnoticed.⁶

Added value is a concept that applies to multiple situations. It is not solely linked to *title tunes*, film franchises or even movies; it could be transferred to other visual media (television, Internet). While added value is not exclusive to film series and franchises, the extended scale of film series and franchises offers the possibility of returning to musical fragments such as *title tunes* more often than standalone movies and project added value on more occasions. In that sense, *title tunes* may be understood as more than just signposts of their franchise. Over time, they have more opportunities to accumulate meaning and eventually become intrinsically linked to the movie genre they come to represent. In this chapter I argue that through film series *title tunes* acquire an expressive value and this may be used to the franchise’s advantage. Indeed, it is my belief that *title tunes* can quickly assert a particular mood, and through repetition and association with particular narrative

⁴ Thomas, Tony. *Music for the Movies*, 2nd edition (Los Angeles: Silman-James Press, 1997), 3.

⁵ Chion, *Audio-Vision*, 187–88.

⁶ Chion, *Film, a Sound Art*, 466.

elements it has the potential to draw these moments together, that is for audioviewers that are aware and somewhat fond of the brand.

For example, the tactic of returning to a musical fragment that has become imbued with expressive value through the first film – and which returns right at the start of the second film – is often exploited during opening titles and opening scenes, as demonstrated in *The Godfather Part II*. Following the silent opening logo (Paramount's logo), a bare black screen is featured (starting at 00:00:19). After a moment of silence, the sound of a lone trumpet playing the franchise's *title tune* (as of 00:00:27) is heard. Although audioviewers only get to see this black screen for the first four seconds of the *title tune*'s occurrence, its meaning has changed. The black screen now has a powerful evocation, representing *the Godfather*, and more so a mob drama. With just a few notes, I would argue this black screen gained meaning and created a particular atmosphere recalling a Southern Italian sound. Personally speaking, the *title tune* in that instance recalled my experience and emotions associated with the first film that started almost identically. In this case, it was possible to do this at the very beginning of the film with its first sounding notes as this theme had been heard in the previous film and the theme's associations were therefore already clear.

Composers are in fact very aware of the effect a theme can have on an audioviewer's emotions. Karlin and Wright for instance argue in a film composition manual that the use of themes in movies is one of the main ways to connect emotionally with an audience, whether in a standalone film or in a film series. As such:

The reason repetition of a theme is so valuable is that the music develops tremendous emotional power through the cumulative reaction of an audience over the course of the film. The music becomes more and more closely associated with the characters and their emotions. When the audience hears that theme later in the film, they remember the characters' (and their own) emotions and can empathize with them more easily; the musical repetition carries with it a powerful accumulation of emotions.⁷

Gorbman similarly contends that the use of any theme may be an economical way of referring to past associations. In her opinion this is the case as "the repeated occurrence of a musical motif in conjunction with representational elements in a

⁷ Karlin, Fred and Rayburn Wright. *On the Track: A Guide to Contemporary Film Scoring*, 2nd edition (New York: Routledge, 2004), 195.

film (images, speech) can cause the music to carry representational meaning as well.”⁸ I would argue that using a musical theme is an economical way of working for the composer as well (having the opportunity to reuse parts of already composed melodies at various places in a movie). It can also be economical in a monetary sense if the same arrangement of a piece is reused (implying less studio time in future recording sessions).

While Chion and Gorbman argue that any recurring theme could be economical and create added value, film franchises emphasise this aspect of themes as the possibilities of playing with this image/sound relationship are greater. My interpretation of the case studies analysed suggests that as a *title tune* is transferred to multiple films, the motif may absorb the expressive and/or representational associations from previous occurrences, that is for the audioviewers who are aware and somewhat fond of a specific brand. As is described in the section below, nostalgia has the possibility of playing an important role regarding multiple films released over a few years that repeat part of their music.

***Title Tunes* and the Concept of Nostalgia**

Obsessing about the past is nothing new.⁹

Sean Scanlan

Coined in 1688 by Swiss Doctor Johannes Hofer, nostalgia was first believed to be a disease.¹⁰ The term’s roots were specifically chosen to describe the kind of pain associated with it (from the Greek *nostos* [return home] and *algia* [longing]).¹¹ The term’s meaning, first linked to homesickness, has since been used to represent a broader and usually temporary state of mind in which one yearns for something from their past. To a certain extent, nostalgia is an experience. It is something people might feel when exposed to positive memories. As Fred Davis affirms in his book *Yearning for Yesterday: A Sociology of Nostalgia*, time does not really matter in relation to nostalgia. Whether an event is recent or in one’s distant past, a person can potentially feel nostalgic about a situation as long as that person is in a contrasting

⁸ Gorbman, *Unheard Melodies*, 26–27.

⁹ Scanlan, Sean. ‘Introduction: Nostalgia’, *Iowa Journal of Cultural Studies* 5, no. 1 (Fall 2004): 4.

¹⁰ Natali, Marcos. ‘History and the Politics of Nostalgia’, *Iowa Journal of Cultural Studies* 5, no. 1 (Fall 2004): 10.

¹¹ Boym, Svetlana. *The Future of Nostalgia* (New York: Basic books, 2001), xiii.

situation to the initial one, making comparisons between the two. Furthermore, nostalgia can be linked to both very personal experiences or shared ones – referred to as collective nostalgia – as both Davis and Svetlana Boym argue.¹² Indeed, Boym states that, “Unlike melancholia, which confines itself to the planes of individual consciousness, nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory.”¹³ The fact that nostalgia can affect multiple people simultaneously is quite important in the context of *title tunes*.

The twentieth century has seen the commercialisation of nostalgia. As Allison Graham explains in her article “History, Nostalgia, and the Criminality of Popular Culture”, the mid-1970s saw the creation of:

[A] kind of cultural illness, whose chief manifestations have been the commercialization of nostalgia, the enshrinement of popular culture, and the desire constantly to recreate the cultural artefacts and mass experience of recent decades of our history. Nowhere has the tendency to recycle popular entertainment of the past been more evident than in the American film industry.¹⁴

While Graham views this trend rather negatively, she offers valuable insights into it. Importantly, she contends that the commercialisation of nostalgia is not so much an obsession with our past, but rather with “*pseudohistory*” where the past is idealised. In relation to Hollywood, she believes that certain kinds of movies are more likely to exhibit nostalgic attributes, such as homages to film genres or their parodies, sequels as well as remakes. She believes that the sheer number of these movies being produced attests to how important nostalgia has become within the film industry.¹⁵ While her article dates back to 1984 and focuses on the mid-1970s, one could argue that the commercialisation of nostalgia still occupies an important role in the Hollywood film industry, and this is in part explained by Amy Holdsworth’s argument that:

Nostalgia for the ‘good old days’ or a more secure time often arises as a response to moments of change and crisis. This might begin to explain the trend for remakes, because returning to existing and previously successful formats offers

¹² Davis, Fred. *Yearning for Yesterday: A Sociology of Nostalgia* (New York: Free Press, 1979), 11, 104.

¹³ Boym, *The Future of Nostalgia*, xvi.

¹⁴ Graham, Allison. ‘History, Nostalgia, and the Criminality of Popular Culture’, *The Georgia Review* 38, no. 2 (1984): 348.

¹⁵ Idem., 348–51.

a form of security and quite often will deliver a pre-existing audience.¹⁶

As previously mentioned in the first chapter, the past few years could be described as a transitional period where streaming websites have become more important in the dissemination of audiovisual entertainment, and this could partly explain Hollywood's insistence on film series and remakes.

Davis also argued in the late 1970s that the media had realised how much money they could make from past creations. "A consequence has been that the time span between the 'original appearance,' as it were, and its nostalgic recycling has shrunk to a fraction of what it once was."¹⁷ This was the case for example with the *Fantastic Beasts and Where to Find Them* series, the first cinematic spin-off from the *Harry Potter* franchise released only 5 years after the final instalment of the Potter movies. As described by Ale Russian in an article for *People* magazine:

The first thing moviegoers will hear in *Fantastic Beasts* is sure to fill any *Potter* lover with the best kind of nostalgia. Though it later breaks off into a variation that has a more chilling tone, the first few bars of the main theme are borrowed from "Hedwig's Theme" — the theme that played in all eight *Harry Potter* movies. Composed by the legendary John Williams, the familiar sounding melody starts the first *Potter* spinoff on the right foot.¹⁸

For Boym, nostalgia in movies is generally created through "a double exposure, or a superimposition of two images".¹⁹ This could be for example when one watches a newly released sequel, remembering how certain places looked different in another film of the same series, or how the music was similar or dissimilar. Unrelated movies can influence each other as well as the majority of movies feature things we know, and repeat various contexts and settings. Moreover, Davis notes that "Almost anything from our past can emerge as an object of nostalgia provided that we can somehow view it in a pleasant light",²⁰ including music. He argues that artists know how to create works of art that can make an audience nostalgic as for example how certain chord progressions in music would.²¹ While I argue that nostalgia is an

¹⁶ Holdsworth, Amy. *Television, Memory and Nostalgia* (Basingstoke; New York: Palgrave Macmillan, 2011), 113.

¹⁷ Davis, *Yearning for Yesterday*, 126.

¹⁸ Russian, Ale. 'All the References Harry Potter Fans Will Freak Out About in *Fantastic Beasts*', *PEOPLE.com*, 19 November 2016, <http://people.com/movies/harry-potter-references-fantastic-beasts-where-find-them/> (accessed 19 November 2016).

¹⁹ Boym, *The Future of Nostalgia*, xiv.

²⁰ Davis, *Yearning for Yesterday*, viii.

²¹ Idem., 82.

important part of *title tunes*, I would argue that not all occurrences of a *title tune* will necessarily carry nostalgic associations, however. That said, most occurrences may have an emotional component to them, if not a nostalgic one, giving reassurance of something familiar. The fact that film music can trigger emotions has been discussed by many scholars outside the field of film musicology. Psychologist Annabel Cohen, for example, states that “when music accompanies film, it prompts emotional associations and responses of listeners and adds emotional dimensions.”²² While the music is often meant to be unheard in the context of movies, it still has the capacity to affect the audioviewers. Although movies may feature very long scores, Cohen asserts that “The brain seems to be able to select what is useful for the goal at hand.”²³ Presumably, this might include noticing the different occurrences of the main themes, as well as of the *title tunes*.

Keeping in mind that people react differently and that their experience of a product may vary greatly, what would make an occurrence of a *title tune* more likely to carry nostalgic associations rather than just an emotional one? I would argue that many factors seem to contribute to such a situation, namely: people’s awareness and knowledge of the franchise in question (fans being more likely to be aware of the brand in question and its defining features); the placement of the music and its predictability (such as at the beginning or end of a movie, as well as at very emotional moments in the films); its place in the sound track and its “inaudibility” (if it is in the foreground it will more likely be noticed than if it is in the background although it might still carry emotional connotations when placed in the background); its orchestration (an initial arrangement from the first film being more valuable at times than a new one from a subsequent film); as well as signature visuals (like the gun barrel sequence in *James Bond* or the opening crawl from *Star Wars* to name two). Not all of these factors need to be used at the same time to create a nostalgic association, but it is my belief that their combination is highly likely to bring back past experiences in people’s minds, and create nostalgia as two examples at the end of this chapter suggest.

²² Cohen, Annabel J. ‘Film Music from the Perspective of Cognitive Science’, in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (Oxford; New York: Oxford University Press, 2014), 175.

²³ Cohen, Annabel J. ‘Film Music: Perspectives from Cognitive Psychology’, in *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer, Music/Culture (Hanover, NH: University Press of New England, 2000), 370–71.

Titles tunes as Familiar Sounds

While I argue that the concept of nostalgia is important in relation to *title tunes*, I argue that another concept also plays an important role. It becomes particularly apparent when it comes to the case of children. Understandably, people can be nostalgic about things from their childhood. What you hear as a young child can later be used as a nostalgic trigger and this is a strategy used by certain companies, like Disney to name one, as will be explained below. But as Boym explains, children “are not known to be nostalgic.”²⁴ Yet, anecdotal evidence, such as my own witnessing of children singing along to opening sequences of familiar television series, suggests that while nostalgia is used at times in the case of *title tunes*, it may not be the only important concept in relation to *title tunes*. In fact, a variety of people enjoy the reassurance of something familiar as has been investigated by music psychologists and as is explained below.

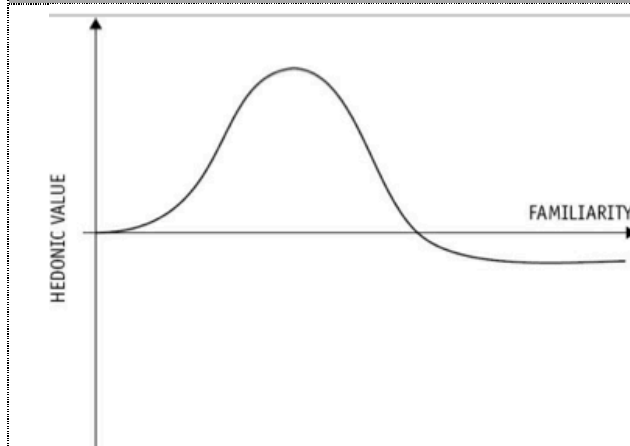
In a chapter of *The Musical Mind: the Cognitive Psychology of Music*, John Sloboda argues that an audioviewer’s familiarity with music plays a key role in its perception. This concept of habituation implies that what one remembers from a piece of music in turn influences the perception of future occurrences of that piece.²⁵ Familiarity is as such highly linked to the concept of repetition and the Wundt curve is informative in this context. As Margulis explains, this curve demonstrates the relationship between musical pleasure generated by a piece in relation to exposure to it. As seen in Figure 19 (inverted U), people tend to enjoy a piece of music more after multiple exposures. This tendency can, however, be reversed if the listener is overexposed to the same piece over a certain amount of time (it is nonetheless hard to tell exactly when that will happen, as it is not the same for every person/ song).²⁶ In addition, this curve should be seen as a cycle rather than a one-time event: if someone stops listening to that piece of music for a certain amount of time, then they might be able to enjoy it again later on.

²⁴ Boym, *The Future of Nostalgia*, 34.

²⁵ Sloboda, John A. *The Musical Mind* (Oxford: Clarendon, 1985), 174–75.

²⁶ Daniel Jackson refers to this phenomenon as listener fatigue. See: Jackson, *Sonic Branding*, 141.

Figure 19 - The Wundt Curve ²⁷



Hedonic value: liking of a piece of music
Familiarity: exposure to a piece of music

In their book *The Social and Applied Psychology of Music*, Adrian North and David Hargreaves, furthermore, state that “it seems likely that the appropriateness of music for a particular place causes it to be liked”.²⁸ This has been described by many to be the “musical fit”. Writing in 2009, Joanne Pei Sze Yeoh defined musical fit as “a correspondence between the properties of a product and those of concurrent background music [that] can influence choice between competing products or prime recall of those products.”²⁹ North and Hargreaves argue that sonic branding is a type of musical fit.³⁰ Following this logic, I contend that the concept of *title tunes* could thus be said to be an attempt at musical fit as well. If a series of films has a motif that functions as a *title tune*, then I would argue it is only logical to use it when selling the brand, as it is the most appropriate and familiar sound that could be used in that context. To a certain extent, I believe *title tunes* could be said to be part of a chain reaction or formula: (1) once it is anticipated that a film could be sequelised, (2) a theme for it is composed, which captures the essence of the franchise. (3) The said theme is then repeated across the movies, especially fragments of it (*title tune*). (4) By repeating these fragments, expectations might be created especially if the motif exemplifies the commonalities mentioned in chapter 2. (5) Once expectations

²⁷ Margulis, *On Repeat*, 95–96.

²⁸ North and Hargreaves, *The Social and Applied Psychology of Music*, 96.

²⁹ Yeoh, Joanne Pei Sze. ‘The limitations of musical fit effects’ (PhD Dissertation, Heriot-Watt University, 2009), ii.

³⁰ North and Hargreaves, *The Social and Applied Psychology of Music*, 265.

are created it might seem only logical to repeat the *title tune* as it has become the most appropriate and familiar piece of music to sell merchandise related to the franchise or film series in question.³¹

This works differently compared to individual movies that are not part of film series or at times remakes. For example, most trailers for individual movies are created before the completion of their related film score. Part of the promotional campaign of individual movies, then, does not use the upcoming film scores in a sonic branding way.³² The music from the trailers is in no way linked in most cases to the music from their corresponding movie. In comparison, most movies from film series will feature their *title tune* in the trailers. Even if the music for a particular movie has not been composed yet, a trailer can base part of its music on the score of a previous movie from the same franchise.³³

Emotional Capital and the Branding Industry

In this hypercompetitive marketplace where goods or services alone are no longer enough to attract new markets or even to maintain existing markets or clients, I believe that it is the emotional aspect of products and their distribution systems that will be the key difference between consumers' ultimate choice and the price that they will pay. By emotional I mean how a brand engages consumers on the level of the senses and emotions; how a brand comes to life for people and forges a deeper, lasting connection.³⁴

Marc Gobé

As Grainge argues, "Branding is hardly new."³⁵ The term "to brand" originates from the German "to burn" reflecting on the bygone practice of marking things with

³¹ It is important to mention that I am here speculating on how *title tunes* might be created. There is no evidence as of yet that the musical fragments I designate as *title tunes* are created in this way.

³² In those instances, the trailers can nonetheless use pre-existent music (including pop music) as a selling strategy. This technique differs to the type of sonic branding referred in the context of this thesis, however (the pre-existent music will have associations with sources external to the films they are promoting).

³³ For example, one of the trailers for *Spectre* featured a modified version of a theme from *On Her Majesty's Secret Service*. See: Cinelinx, *SPECTRE Official Theatrical Trailer - HD*, YouTube, 22 July 2015, <https://www.youtube.com/watch?v=ZJ8CoMAFLPc> (accessed 16 June 2016).

³⁴ Gobé, Marc. *Emotional Branding; the New Paradigm for Connecting Brands to People* (New York: Allworth Press, 2001), xiv.

³⁵ Grainge, *Brand Hollywood*, 23.

a hot iron as a sign of ownership.³⁶ Branding has evolved alongside capitalist societies. For one thing, companies and individuals usually no longer use hot irons to brand things. For another, different tactics have been employed to achieve goals of product differentiation and of financial gain. One of these tactics is the use of emotional branding. This type of branding differs from other types of branding as the consumer and his/her interests are in this case at the core of the marketing strategy. As Grainge explains, this particular type of branding is “based not on what consumers know about a product but on how they are made to feel and identify *as* consuming objects.”³⁷ This has to do with the shift in advertising where the meaning of the goods is no longer the main important thing to transmit, but more so the core values of the product as presented by the company.

According to Taylor, emotional branding via music began in the late 1950s and early 1960s. “Using music for emotional purposes entered advertising practice through film, which, of course, had employed music to provide emotional underpinnings for decades.”³⁸ Taylor identifies composer Mitch Leigh as an influential figure in the field. Leigh founded in 1957 Music Makers Inc., “a company devoted to providing music that established the underlying mood of the commercial.”³⁹ He created this company as he then believed that jingles were a dying trend and that music in advertising could offer more than an “affective one-dimensionality”. While Leigh was quite influential, Taylor also identifies others, such as Mitch Miller and Roy Eaton, as having played an important role in this transitional period.⁴⁰

It is important to mention that emotional branding via music is still used. Sonic branding specialists, such as Jackson, Jankovich and Sheinkop, argue that “Music has a unique power to captivate people on an emotional and psychological level”,⁴¹ power that may reach millions of people at once. For them, a sonic/emotional branding strategy must accomplish two things to be deemed successful. First, people should be able to recognise the musical excerpt as well as associate it with the right brand. Secondly, the sonic logo – or as I argue in this context the *title tune* –

³⁶ Oxford University Press. ‘Brand’, *Oxford Dictionaries Online*, <https://en.oxforddictionaries.com/definition/brand> (accessed 28 October 2014).

³⁷ Grainge, *Brand Hollywood*, 23.

³⁸ Taylor, *Sounds of Capitalism*, 109

³⁹ Ibid.

⁴⁰ Idem., 109-112.

⁴¹ Jackson, Jankovich, and Sheinkop, *Hit Brands*, 81.

must connect with the listener on an aesthetic and emotional level.⁴² This ties-in with Catherine Johnson's argument that "Branding depends on interactivity."⁴³ While companies present various brands and products with different attributes to consumers, the brands and products must ultimately be accepted and consumed by them. Yet, consumers do not have much power over what is presented to them, the interactivity not being equal on both sides.⁴⁴

In *Sonic Branding*, Jackson argues that certain brands, like Disney, are more successful than others as they start targeting people when they are young, a moment in their lives when they arguably can be most easily impressed. He asserts Disney achieves this in some way through its sonic image, being a company that features a great deal of memorable music that appeals to a wide population.⁴⁵ Yet, Jackson is not the only one to credit Disney's role in the context of branding, with others, like Grainge, suggesting that the Disney company influenced in large part the evolution of branding in the entertainment business since the 1950s. The company then became a media complex developing theme parks, various merchandise, television channels, etc. Over time, Disney managed to associate its name/brand with a kind of experience that people usually think of as fun and enjoyable.⁴⁶ This is exemplified at its theme parks as Charles Carson, a history scholar, further argues.⁴⁷ He contends that music has much value within the parks and that it is partly responsible for how people view their experience positively. He believes that the:

[M]usic functions in at least three specific capacities: (1) music links current Disney experiences to (often romanticized) experiences of the past through nostalgia; (2) music defines the boundaries which separate "same" from "other" in terms of both geography and, ultimately, identity; (3) and music serves as an index for the "Disney Experience" in general; an experience which itself is built upon a commixture of the aforementioned modes of identity and nostalgia.⁴⁸

⁴² Jackson, Jankovich, and Sheinkop, *Hit Brands*, 37.

⁴³ Johnson, Catherine. *Branding Television* (Abingdon, Oxon; New York: Routledge, 2012), 3.

⁴⁴ *Ibid.*, 4.

⁴⁵ Jackson, *Sonic Branding*, 92.

⁴⁶ Grainge, *Brand Hollywood*, 49–50.

⁴⁷ For the sake of periodisation, it must be said that Walt Disney World opened in October 1971. Disneyland was opened prior to that, in the 1950s. See: Wasko, Janet. *Understanding Disney: The Manufacture of Fantasy* (Cambridge, UK; Malden, MA: Polity; Blackwell, 2013), 23, 71.

⁴⁸ Carson, Charles. "'Whole New Worlds': Music and the Disney Theme Park Experience", *Ethnomusicology Forum* 13, no. 2 (November 2004): 228.

Carson contends that through its music, Disney addresses the children, but more so the adults who remember the television series and movies from their childhood (having a nostalgic effect). He noticed that people enjoyed being able to sing along to a variety of songs, feeling as if they were insiders, as well as being regarded as such by others.⁴⁹ While Carson focuses on his theme park experience in his article, here I argue that a similar tactic can be found in various of Disney's film remakes as is explained in the subsequent section.

Along the same line of thought, Grainge cites Coca-Cola's former CEO Steven Heyer stating that "movies or music or television ... are no longer just intellectual property, they're emotional capital."⁵⁰ Emotional capital is now crucial as it encourages people to buy related products and to remain loyal to a brand. It is all about how people feel about a particular brand and music is powerful in this context. As Gobé mentions in his book, "Music is identity. Music is mood enhancing and sensorial."⁵¹ I would argue that in many film franchises for example, music has come to be closely tied to their identities, to their defining features. Music has been used as a distinctive and unique attribute. This is presumably the case not only in regard to its presence, but also to its absence in certain contexts. Thus, how would a new *James Bond* movie be perceived if its now famous theme music (*title tune*) was omitted in future instalments? There is no way of knowing for sure, but it is not far-fetched to think that it would not be received as well as it could potentially be with its *title tune*.

In *Harry Potter: The Story of a Global Business Phenomenon*, Susan Gunelius (CEO of a marketing company) argues that a good product must not only attract customers, but it must also create a sense of loyalty to be successful. She contends that to obtain customer loyalty a brand must meet the following three "Ss":

1. *Stability*: Customers are driven to emotional involvement in a product when that product (or brand) sends a consistent message
2. *Sustainability*: Customers are driven to emotional involvement in a product when they expect that product to be with them for a long time or at least a specific amount of time with a clear end

⁴⁹ Carson, Charles. 'Whole New Worlds', 233.

⁵⁰ Steven Heyer cited in: Grainge, *Brand Hollywood*, 37.

⁵¹ Gobé, *Emotional Branding*, 255.

3. *Security*: Customers are driven to emotional involvement in a product when that product gives them a feeling of comfort or peace of mind.⁵²

The analyses undertaken for this thesis suggest that music is a defining feature of brands in certain cases, and can thus potentially help accomplish customer loyalty. In fact, of the three “Ss” mentioned, *title tunes* could be said to be important in two: stability and security. My interpretation of the case studies analysed suggests that *title tunes* help send a consistent message by being a defining feature of certain film franchises, while at the same time giving a feeling of comfort to audioviewers as a familiar sound (going back to Zajonc’s theory that people like what they know as discussed in chapter 2). Although *title tunes* are not exclusive to the success of film series, I believe that they are instrumental to that success in certain cases and that this emotional attachment is at times exploited. As is suggested in the following sections, music, and more particularly *title tunes*, are used at times as emotional capital especially when already linked to a pre-existing story.

When the Concept of Emotional Capital Meets the Concept of *Title Tunes*

The concepts of collective nostalgia and emotional capital obviously encompass much more than the film and television industries. The idea of capitalising on people’s past experiences and emotions is, however, very present within these media and does involve music at times. This can be seen in various ways, with remakes or “reunions” of television series such as the hit show *Gilmore Girls* (2000-2007, 2016), for example. A one-season revival of this show was created in 2016 in collaboration with Netflix to please fans as well as to cash in on its previous success.⁵³ The producers evidently tried to create nostalgic ties to the past throughout this one-season revival, as can be seen in one of its official trailers.⁵⁴ Following Netflix’s logo, the official trailer starts off with succeeding shots of various important locations from the show with the show’s original music in the background. Most importantly, stills are inserted in between the shots stating that “Seasons may change / But some things... / Never will”. This highly nostalgic

⁵² Gunelius, Susan. *Harry Potter - The Story of a Global Business Phenomenon* (New York: Palgrave Macmillan, 2008), 19.

⁵³ The revival of this television series was possible through a partnership between Warner Bros. (who produced the series originally) and Netflix (on which the revival was released).

⁵⁴ See: Netflix US & Canada, *Gilmore Girls: A Year in the Life* | *Date Announcement* | Netflix, YouTube, 27 July 2016, <https://www.youtube.com/watch?v=fTnU5MG5Edw> (accessed 16 March 2017).

introduction is then followed by a very idiomatic discussion between the two main protagonists of the series, after which the words “Once a Gilmore/ always a Gilmore” appear. The end of the trailer then advertises this revival as a four-part *event* (rather than a simple show) with the theme music blasting in the foreground, arguably encouraging audioviewers to step back in time. The trailer could thus be considered to encourage nostalgia by showing image after image – and sounds – from the original text.

In the film industry, Disney has capitalised on the concept of nostalgia perhaps more than most of its competitors, having reissued its movies on multiple occasions, including for VHS, and more recently for DVD, as well as creating various special editions to incite purchase.⁵⁵ Of course, many studios have re-released back catalogues on different formats, but Disney has done this following a certain cycle. As explained by its former chairman Joe Roth, the idea behind this strategy is that:

This new cycle will allow us [Disney] to maximise each film’s performance by reaching an entirely new generation every 10 years. We will treat each Platinum Collection release as a company-wide – and worldwide – event each fall. In addition, by creating a predictable, once-a-year, high-profile release, we will maximise consumer and retail excitement for each title. And as we’ve seen in the past, major campaigns such as this have a “halo effect” that stimulates demand for all Disney products.⁵⁶

Disney has as well recently started the trend of remaking its animation films into live-action movies. This was the case for *Alice in Wonderland* (2010), for which a sequel was released in 2016 entitled *Alice Through the Looking Glass* (both movies are based on Lewis Carroll’s books). Other movies have since been released, such as *Maleficent* (2014),⁵⁷ *Cinderella* (2015), *The Jungle Book* (2016), and *Beauty and the Beast* (2017), with many more planned ahead.⁵⁸ With the exception of the two *Alice*

⁵⁵ Like the Platinum Editions, the Diamond Editions, the Limited Issues, the Signature Collection, and so on.

⁵⁶ Joe Roth cited in: Wasko, *Understanding Disney*, 46.

⁵⁷ Based on the animation film *Sleeping Beauty* (1959).

⁵⁸ Various other ones have been planned, including *Aladdin*, *Dumbo*, *The Lion King*, and *Mulan*. Origin stories and spin-offs have also been announced, such as *Cruella* (from the *101 Dalmatians* [1996] and *102 Dalmatians* [2000]), and *Tinker Bell* (from *Peter Pan* [1953]). See: Lang, Brent. ‘Disney Claims Dates for Several New Movies; Confirms “Jungle Book 2,” “Mary Poppins” Sequel’, *Variety*, 25 April 2016, <http://variety.com/2016/film/news/disney-claims-dates-for-several-new-movies-confirms-jungle-book-2-mary-poppins-sequel-1201760227/> (accessed 10 November 2016); Sarfati, Sonia. ‘Disney: de l’animation au live action’, *La Presse*, 2 décembre 2016, <http://www.lapresse.ca/cinema/nouvelles/201612/06/01-5048630-disney-de->

movies, Disney decided to reuse some of the songs from their animated counterparts in these live-action movies, songs that were rearranged. For both *Maleficent*⁵⁹ and *Cinderella*,⁶⁰ these songs were only featured during the end credits. While this was a fitting gesture, I believe it did not play an important role for two main reasons. Firstly, the songs were not incorporated into the storylines, and secondly, in the case of *Cinderella*, the songs were only heard towards the end of the end credits, which a great deal of people do not see at movie theatres (leaving before the end). A transition was, however, seen with the movie *The Jungle Book*, which used some of the original songs in the film alongside a new score.⁶¹ The trailers also used part of the song “The Bare Necessities” for promotion.⁶² This transition reached a new milestone with *Beauty and the Beast* as the live-action film was made into a musical just as its counterpart. In addition, the remake also featured the same composer, Alan Menken, who had scored the animated film and all the songs from the original movie were incorporated into the live-action film.⁶³ The first teaser trailer for *Beauty and the Beast* and the majority of the film’s other trailers also only featured music from the 1991 animation film.⁶⁴ Overall, this live-action remake was also much more faithful to the original film than any of the other ones made to date in terms of music, narrative and visuals (see Figure 20).

lanimation-au-live-action.php?utm_categorieinterne=trafficdrivers&utm_contenuinterne=cyberpresse_vous_suggere_5048629_article_POS3 (accessed 7 December 2016).

⁵⁹ This movie only features one song from its animated counterpart: “Once Upon A Dream”.

⁶⁰ The live-action movie featured the two songs “A Dream is a Wish Your Heart Makes” and “Bibbidi-Bobbidi Boo” from the original animated film.

⁶¹ The two songs performed within the diegetic realm are “I wanna be like you” and “The Bare Necessities”. “Trust in me” is heard during the end credits (although not directly at the beginning; it is preceded by a reprise of “I wanna be like you” and followed by a reprise of “The Bare Necessities”).

⁶² Disney Movie Trailers, *The Jungle Book Official Big Game Trailer*, YouTube, 7 February 2016, https://www.youtube.com/watch?v=C4qgAaxB_pc (accessed 11 November 2016); Disney Movie Trailers, *The Jungle Book Official US Teaser Trailer*, YouTube, 15 September 2015, <https://www.youtube.com/watch?v=HcgJRQWxKnw> (accessed 11 November 2016).

⁶³ As the live-action film is 45 minutes longer than the animation film, new songs were composed by Menken. See: Robey, Tim. ‘Beauty and the Beast Review: Emma Watson Dazzles in Disney’s Show-Stopping Chocolate Box of a Remake’, *The Telegraph*, 17 March 2017, <http://www.telegraph.co.uk/films/0/beauty-beast-review-emma-watson-dazzles-disneys-show-stopping/> (accessed 17 March 2017).

⁶⁴ Disney Movie Trailers, *Beauty and the Beast Official US Teaser Trailer*, YouTube, 23 May 2016, <https://www.youtube.com/watch?v=c38r-SAnTWM> (accessed 10 November 2016).

Figure 20 - Comparison of stills from *Beauty and the Beast*'s animation and live-action films⁶⁵



Still from the animated movie



Still from the live-action film

Although most of these live-action remakes do not have sequels yet,⁶⁶ I would argue that they show the extent to which pre-existing music may have power in relation to a pre-existing narrative to which it is already linked. That said, this power belongs to and is dependent on the production companies; it is still a branding matter. While someone might expect Disney to reuse music from its animated movies in its live-action remakes, the same could not necessarily be said if one of Disney's competitors remade one of its movies. Indeed, as some of Disney's films are based on stories for which they do not own the copyrights, it is possible for different studios to create their own versions of these stories as has been seen in the past. For example, while Amblin Entertainment's *Hook* (1991) told the story of Peter Pan, it did not include any of the music from Disney's animated eponymous feature (1953). There are various other examples of this, such as Roth Films' *Snow White and the*

⁶⁵ Stills taken from: IMDb - International Movie Database, 'Beauty and the Beast (1991) – Photo Gallery', <http://www.imdb.com/title/tt0101414/mediaviewer/rm1756475392> (accessed 1 December 2016); Idem., 'Beauty and the Beast (2017) – Photo Gallery', <http://www.imdb.com/title/tt2771200/mediaviewer/rm2560768000> (accessed 1 March 2017).

⁶⁶ Following the success of *Maleficent*, Disney has announced there will be a sequel to that movie. This will also be the case for *The Jungle Book*. See: Lang, 'Disney Claims Dates for Several New Movies'.

Huntsman (2012), which does not relate musically nor on many other levels to Disney's 1937 version of the Grimm Brothers' tale.

It is also important to mention that the idea of reusing music in the case of a remake is not exclusive to Disney. It has been done by other studios, as seen in some of the movies from *The Avengers'* franchise, namely *Iron Man* (2008), and *The Incredible Hulk* (2008).⁶⁷ These movies more precisely featured music from Marvel's animated television series and live-action television series based on those characters even though the new movies are not sequels to these shows. As such, *Iron Man* (2008) featured the musical theme of the 1966 animated series (composed by Jack Urbont),⁶⁸ and *The Incredible Hulk* (2008) used two pieces of music from the live-action television series that came out in the late 1970s (*The Lonely Man* and the *Main Title Theme from The Incredible Hulk* both composed by Joseph Harnell).⁶⁹ Again, while this is a fitting gesture, I would argue that it should be seen more as a homage to the past as with *Cinderella* and *Maleficent*, as it did not take on a prominent role in either of those movies (it is heard very briefly in both films and neither at crucial nor strategic places).⁷⁰ This could also be seen perhaps as a reward for fans, as the use of pre-existing music in these contexts can most probably only be noticed by "insiders."⁷¹

Some standalone movie remakes have also tried to be either faithful to the music of their predecessors, or to at least pay homage to it. This tactic is, however, far from new as one of the first movies to do so was released more than sixty years ago. As

⁶⁷ These movies were released before Disney's acquisition of Marvel Entertainment in 2009. See: Clark, Andrew. 'Disney Buys Marvel Entertainment', *The Guardian*, 31 August 2009, sec. Business, <https://www.theguardian.com/business/2009/aug/31/disney-marvel-buy-out> (accessed 22 March 2017).

⁶⁸ *Iron Man* was a segment of *The Marvel Super Heroes* cartoon (1966). The television series comprised distinct segments that featured *the Incredible Hulk*, *the Mighty Thor*, *Captain America*, *Iron Man*, and *the Sub-Mariner*. See: IMDb - International Movie Database, 'The Marvel Super Heroes (1966) – Storyline', http://www.imdb.com/title/tt0122826/?ref_=nv_sr_1 (accessed 1 November 2016).

⁶⁹ See the end credits information for both movies on pp. 342 and 345.

⁷⁰ For example, in *Iron Man* the musical theme taken from the animated series is heard a few times at the beginning of the film (before Tony Stark becomes Iron Man). This happens at the ceremony award reception (00:05:49), and after it (00:06:39 and 00:08:54). The first time it is mainly in the background, the second time it works as a transition between scenes, and the third time the orchestration is completely different than from the cartoon. Furthermore, the theme was modified and made into an instrumental version (without the original lyrics).

⁷¹ Since then, *Spider-Man: Homecoming* (released in July 2017) has featured the theme from its animated series (1967-1970) with the Marvel logo at the beginning of the new film.

Darby and Dubois mention, "Newman's score for *The Prisoner of Zenda* (1937) offers a singular instance in film music, for when MGM decided to remake the story in 1952 they did so using his original cues."⁷² A similar strategy was used for other movies since then, including the 1991 *Cape Fear* remake of the 1962 movie, in which Martin Scorsese asked Elmer Bernstein to adapt Bernard Herrmann's original score.⁷³ Standalone remakes of film series and chapter plays have also highlighted at least some of their musical heritage. This was the case for the 2016 *Magnificent Seven* remake of the 1960s film series that used Elmer Bernstein's theme for the beginning of the end credits, as well as the 2013 *The Lone Ranger* remake which featured throughout the sound track the final section of Rossini's *William Tell Overture* that has come to be associated with this franchise.

Musical Heritage in *The Pink Panther*

One of the only film series that was remade into multiple films rather than a standalone one and that has tried to be faithful to its original main theme is *The Pink Panther* franchise. This franchise has produced two distinct live-action film series, as well as some cartoons based on the opening titles sequence of the 1963 film.⁷⁴ Blake Edwards directed the first series that featured eight movies, released from 1963-1993 (see Table 10 for more information). The first five films featured Peter Sellers as Inspector Clouseau. Following Sellers' untimely death, the sixth movie featured deleted scenes from the previous films. The seventh movie then featured Roger Moore in lieu of Sellers, and the eighth film focused on Inspector Clouseau's son (portrayed by Roberto Benigni).⁷⁵ The first two movies of the franchise were released only a few months apart. While everyone seemed content with the first movie, Walter Mirisch contends that Sellers was so unhappy with the second film that he offered to reimburse the production costs should the production company decide not to release the film. The company refused and the movie was a financial success. Yet, following the release of this film, Sellers and Edwards decided not to

⁷² Darby and Du Bois, *American Film Music*, 82.

⁷³ Godsall, Jonathan. 'Cape Fear: Remaking a Film Score', *The Soundtrack* 4, no. 2 (1 October 2011): 117.

⁷⁴ Only the two live-action film series were analysed in the case of this thesis. Some of the various cartoons released include: *A Fly in the Pink* (1971), *Pink Blue Plate* (1971), and *Pink-In* (1971). See: Boxoffice (Archive: 1920-2000). 'UA to Release Nine New Pink Panther Cartoons', *Boxoffice* 99, no. 12 (1971): 7.

⁷⁵ This movie, entitled *The Son of the Pink Panther*, has a quite interesting title. While all the previous movies made it clear that the Pink Panther referred to a unique diamond, the movie's title associates the character of Clouseau with that of the diamond.

produce any other movies related to the franchise together, as they had had quite a stormy relationship on the set of the second film. Eventually, though, both changed their minds and various sequels were produced in the following decade.⁷⁶

That said, another live-action movie related to the franchise was released in the meantime, entitled *Inspector Clouseau* (1968). This film has, however, been viewed as separate from the other ones as neither Blake Edwards, Henry Mancini (the composer involved in the previous two movies) nor Peter Sellers took part in it. It seems that all three were busy working on another project, *The Party* (1968), when the Mirisch Company decided to move forward with this film.⁷⁷ The music for *Inspector Clouseau* was consequently composed by Ken Thorne, it did not feature any part of the *title tune* (described in Table 11) nor did its film title mention the diamond's name (with the opening titles sequence in fact not featuring the Pink Panther character). While the Mirisch company had high hopes for the film, it did not meet expectations.

Unfortunately, [...] we were not able to make the transition from one actor to another, as the Bond pictures accomplished so well. The film was not successful commercially, and the Pink Panther and *Inspector Clouseau* remained dormant theatrically for six years, until 1974.⁷⁸

The final six movies of the original series were subsequently all directed by Edwards and featured music by Mancini, while Sellers starred in four of these films.

The series' remake only featured two films, released in 2006 and 2009 (see Table 10). These movies were described by certain people as prequels, including film critic Roger Ebert,⁷⁹ rather than remakes such as advertised on iTunes.⁸⁰ However, when one looks more closely at how their stories were set up – with the action taking

⁷⁶ Mirisch argues that both Blake and Sellers' careers did not flourish much following the release of *A Shot in the Dark*, and that perhaps they saw in *The Pink Panther* the opportunity to be back in the spotlight. See: Mirisch, Walter. 'Blake Edwards and The Pink Panther', in *I Thought We Were Making Movies, Not History* (Wisconsin: University of Wisconsin Press, 2008), 167, 171.

⁷⁷ IMDb - International Movie Database, 'Inspector Clouseau (1968) – Trivia, http://www.imdb.com/title/tt0063135/trivia?ref_=tt_ql_trv_1 (accessed 20 June 2017).

⁷⁸ Mirisch, 'Blake Edwards and The Pink Panther', 169.

⁷⁹ Ebert, Roger. 'The Pink Panther Movie Review (2006)', *Roger Ebert.com*, 2 September 2006, <http://www.rogerebert.com/reviews/the-pink-panther-2006> (accessed 21 November 2016).



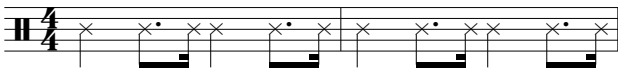
⁸⁰ Metro-Goldwyn-Mayer Pictures Inc. and Columbia Pictures Industries, Inc. *The Pink Panther* (2006), iTunes, 2006, <https://itunes.apple.com/ca/movie/the-pink-panther-2006/id295278498> (accessed 21 November 2016).

place in modern time, rather than prior to the 1960s – they do not fit the description of prequels. Furthermore, the two movies do not make enough references to the original story line to see where they would fit exactly in relation to the previous films. The last two movies are therefore referred here as remakes/reboots.

Table 10 - List of all the live-action Pink Panther movies

FILM TITLES	DIRECTORS	COMPOSERS	YEAR RELEASED
<i>The Pink Panther</i>	Blake Edwards	Henry Mancini	1963 ⁸¹
<i>A Shot in the Dark</i>	Blake Edwards	Henry Mancini	1964
<i>Inspector Clouseau</i>	Bud Yorkin	Ken Thorne	1968
<i>The Return of the Pink Panther</i>	Blake Edwards	Henry Mancini	1975
<i>The Pink Panther Strikes Again</i>	Blake Edwards	Henry Mancini	1976
<i>Revenge of the Pink Panther</i>	Blake Edwards	Henry Mancini	1978
<i>Trail of the Pink Panther</i>	Blake Edwards	Henry Mancini	1982
<i>Curse of the Pink Panther</i>	Blake Edwards	Henry Mancini	1983
<i>Son of the Pink Panther</i>	Blake Edwards	Henry Mancini	1993
<i>The Pink Panther</i>	Shawn Levy	Christophe Beck	2006
<i>The Pink Panther 2</i>	Harald Zwart	Christophe Beck	2009

⁸¹ *The Pink Panther* was first released in a few European countries in December 1963. It was released almost everywhere else worldwide in 1964, including in the UK and the USA. See: 'IMDb - International Movie Database', *The Pink Panther* (1963)-Release Dates.

Table 11 - Description of The Pink Panther title tune's components ⁸²	
Component 1 – Saxophone motif (S)	<p>The saxophone motif is jazzy sounding. It is quite a long motif (19 sounding notes) and is in 4/4. The range is of a minor seventh, and it is more than three measures long. The tune is overall in an arch shape. It is in a minor key (in this case e minor, although it can be transposed). Step-wise motion seems to be an important feature (multiple semitones). The first four notes are repeated and further developed after their first iteration. After their repetition, an A# is expected, but instead a higher pitched note is heard, followed by a semitone motion going in the opposite direction as used previously. That said, this chromatic A# comes in later and is accented by being held for the longest duration. This specific note adds swagger and suspense, and although it is notated as a Bb, it is the enharmonic equivalent of the missing #4. Following this longest note, triplets are used for the first time as extra movement. This component of the <i>title tune</i> is very rarely broken down into shorter fragments (a shorter version of the motif is seen in the saxophone 2.0 motif below). This motif, as well as the other ones, derives from “The Pink Panther Theme” composed by Henry Mancini.</p>
<p>Moderately Mysterioso</p> 	
Component 2 – Saxophone motif 2.0 (X)	<p>The saxophone motif 2.0 is based on the beginning of the saxophone motif in terms of contour and rhythms, although it is a condensed version. It accentuates the dominant note and is very chromatic. The saxophone does not necessarily play this motif (trumpets and other instruments do). It is usually heard following the percussion motif, before the saxophone motif starts. At times, and especially when the complete “Pink Panther Theme” is heard, this motif will be followed by a similar one going down (starting on the B, and ending on the G# as a whole note).</p>
	
Component 3 – Percussion motif (P)	<p>This is one of the only motifs linked to a <i>title tune</i> that is not melodic, but rather rhythmic. This percussion motif is played on various unpitched percussion instruments, like the triangle. It is usually the first thing we hear as the opening titles start. It is a repetitive pattern (that can go on and on for very long periods of time) and it gives a drive forward to the theme. It also matches the beginning of the saxophone motif with its accent being on the first and third beats. On occasions, in the remakes, audioviewers can hear this motif on its own, as for example during the opening sequence of the 2006 movie.⁸³</p>
	

⁸² Mancini, Henry. “The Pink Panther Theme [piano score]”, in *The Pink Panther* (USA: Northridge Music Co. and EMI U Catalog inc., 1991).

⁸³ *The Pink Panther*, directed by Shawn Levy, 2006. 00:00:33.

The Pink Panther Title Tune

The Pink Panther franchise features a well-known title tune. As with the *James Bond* franchise, its title tune features multiple components (see Table 11 for more details), although these components are not as versatile, nor used independently as frequently as the *James Bond* ones. These components all derive from the main theme of the first film composed by Henry Mancini. The initial movie presented the components on multiple occasions across the film. Apart from the second movie *A Shot in the Dark*, every other movie from both of the film series have used the components.⁸⁴ There is no way of knowing exactly why this second film did not use “The Pink Panther Theme”, but it might be due to the fact that neither the film title nor the narrative make reference to the Pink Panther diamond. Moreover, following in the tradition of sequels from the 1940s-1950s, it perhaps did not seem necessary to do so. As mentioned in the first chapter, none of the early sequels analysed (released prior to the 1960s) featured recurring musical themes on a constant and logical basis if they featured any recurring music at all. While chapter plays, on the other hand, reused specific pieces of music across multiple episodes, chapter plays were generally viewed as second-rate to feature films. Another reason why the music was perhaps not used could be because it was not clear then that there would be more movies linked to *The Pink Panther* concept. As Mancini states, “This was, as far as we knew, a one-shot project, which we were very happy about - on a high, really, because the script was so good and the performances excellent.”⁸⁵ In his biography, Mancini also mentions that “The Pink Panther Theme” was not based on the character of Clouseau. “Because the Pink Panther series became so popular and such a vehicle for Peter, it’s easy to forget that Clouseau was not the main figure of the original film.”⁸⁶ In fact, he composed the theme prior to seeing any footage, and he based it on his perception of the character played by David

⁸⁴ *A Shot in the Dark* was based on Harry Kurnitz’s play of the same name, based on Marcel Aichard’s French play *L’Idiotie*. The film rights were bought by the Mirisch brothers in 1961. Blake Edwards was originally not involved in the project, but was ultimately contacted by the Mirisch brothers who were disappointed in the script adaptation. Edwards accepted to work on the project as he was allowed to do major rewrites (including turning “the character of Detective Paul Sevigne into Inspector Jacques Clouseau”). See: Wasson, Sam. ‘Chapter 3: Blake Blossoms, 1963-1968’, in *A Splurgh in the Kisser: The Movies of Blake Edwards* (Middletown, CT: Wesleyan University Press, 2009), 88–90.

⁸⁵ Mancini, Henry and Gene Lees. *Did They Mention the Music?* (Chicago; New York: Contemporary Books, 1989), 139.

⁸⁶ Idem., 138.

Niven (the jewel thief).⁸⁷ As David Niven's character did not return in *A Shot in the Dark*, it is possible he did not see any reason why the theme should come back.

Following this second movie, the *title tune* was, however, featured in every other instalment of the franchise, starting with the third movie released in 1975.⁸⁸ The movie featured "The Pink Panther Theme" a few times in its relatively short score. Yet, the *title tune* and its components were only presented for the opening titles and end credits of the five succeeding movies, in fact playing the complete main theme at these places, sometimes with a new arrangement.⁸⁹ It is possible that the success of other franchises, such as *James Bond*, and *The Godfather*, influenced the return of "The Pink Panther Theme" as these other franchises featured recurring musical themes. It is also possible that Edwards and Mancini wanted to signal the return of the original crew, following the 1968 movie in which neither they, nor Sellers, took part.

For both movies of the film series' remake, the motifs that correspond to the components of the *title tune* were used to a greater extent than all the other movies of the original series. They did so even more than the original film that had also used the theme throughout the movie and not solely for the opening titles and end credits. Yet, "The Pink Panther Theme" was arranged to sound more modern (with some electronics added). Ultimately, the series' remake was limited to two movies, probably due to the bad reviews both films received. In his review of the 2006 movie in *The Guardian*, Philip French believes it was known before its release that the movie was bad, as it was not shown to the press as is usually the case.⁹⁰ Was the then famous "Pink Panther Theme" used in an attempt to salvage the movies? It is a possibility. It is also possible that its use was planned all along. That said, I would argue that the use of "The Pink Panther Theme" in the remakes accomplished more than a simple homage to the past compared to the *Iron Man* and *The Incredible Hulk* examples that may only have been noticed by fans. While the use of "The Pink Panther Theme" did pay homage to Mancini's music in a nostalgic way some might argue, the analyses demonstrate that the *title tune* was also played at strategic and

⁸⁷ Mancini and Lees, *Did They Mention the Music?*, 141.

⁸⁸ See appendix 5.1.

⁸⁹ For example, in the movie *Son of the Pink Panther*, "The Pink Panther Theme" features vocalists for the first time.

⁹⁰ French, Philip. 'The Pink Panther', *The Guardian*, 19 March 2006, sec. Film, <https://www.theguardian.com/film/2006/mar/19/review.features47> (accessed 21 November 2016).

meaningful places, blasting in the foreground on some occasions. It is my belief that this helped to cement this theme in relation to this franchise for a new generation.

Nostalgia and the Sound of the Past Decades

As mentioned previously, the concepts of nostalgia, familiarity and emotional capital encompass more than *title tunes*. Yet, in regard to *title tunes*, these concepts may be relevant not only to their melodies, but also to their original orchestrations and arrangements (or very similar orchestrations and arrangements), as well as the visuals associated with them. The audioviewer's awareness of a brand, a *title tune's* placement in a movie (beginning/end, or strong emotional moment), as well as its place in the sound track (foreground versus background) may also influence an audioviewer's perception of each occurrence. While *title tunes* are dynamic entities and generally keep evolving as was demonstrated in the previous chapter, the data collected for this research suggests that a few specific arrangements from the first film may carry additional emotional power and can be used in later movies for scenes that need added emotional support from the music, or in scenes that are iconic in a franchise. Although original arrangements may be used in this way more than once, in the case of the analyses undertaken for this thesis, this tactic was generally not employed often in the same movie. It is possible that those involved in score production believe that its effect might be diminished otherwise.

Multiple film series analysed have used this strategy. This was the case for the epilogue of the last *Harry Potter* film for example, which features a clear and distinctive arrangement composed by John Williams from one of the first films (moving from the foreground to the background, although starting and ending in the foreground).⁹¹ The epilogue in this case features the three main protagonists – Harry, Ron, and Hermione – 19 years after the final scene, in which they bring their children to platform 9 ¾ so they can board the Hogwarts Express (train). Harry's youngest son, Albus Severus, is nervous as he has never been to Hogwarts (school) and wonders in which House he will be sorted (Gryffindor, Hufflepuff, Ravenclaw,

⁹¹ John Williams composed the music for the first three films. In the end credits of the last film, it states that various cues composed by him were used: "Hedwig's theme and other cues from *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets* composed by John Williams". This is further confirmed in an interview Desplat gave where he asserts he cannot compose like John Williams. See: *Harry Potter and the Deathly Hallows: Part 2*, directed by David Yates, 2011. 02:09:28; Samuel, Patrick. 'Alexandre Desplat', *Static Mass Emporium*, 14 July 2011, <http://staticmass.net/exclusive-interviews/exclusive-interview-with-alexandre-desplat/> (accessed 5 July 2016).

or Slytherin). This particular scene recalls one from the first movie when Harry boards the Hogwarts Express for the first time (he is also nervous as he has just discovered that he is a wizard). While the epilogue does not use the same musical cue as the similar scene from the first film did, it uses a distinctive arrangement composed by John Williams for the first films, which contrasts with Alexandre Desplat's style, the composer of the last two movies. Yet, the musical cue does not clash with the rest of the film but quite the opposite. In fact, the use of this arrangement is quite powerful in my opinion, providing a nostalgic closure by linking the last movie to the first one. It perhaps also implies that everything went back to normal, to its original and utopian state.

The same kind of tactic has been used in other movies as well, including some of the most modern *James Bond* films. Although the *title tune*, its various components, and as such "The James Bond Theme" have been modified on numerous occasions across the films, there seems to be an attachment to John Barry's original arrangement and especially to that guitar sound. As seen in the four Daniel Craig movies, for example, while the scores themselves are more modern, a similar sounding arrangement is heard (composed by David Arnold and entitled "The Name's Bond... James Bond" on the soundtrack album of *Casino Royale* [2006]).⁹² This arrangement is presented at strategic places within the films, namely the gun barrel sequence, the last scene and the end credits as well as somewhat "retro" moments that may be understood to represent this franchise. The latter is the case for example in *Skyfall* (2012) when Bond shows his Aston Martin to M, the car they will use to flee from Silva and his men (c. 01:44:06). Upon seeing the car, M answers, "And I suppose this is completely inconspicuous?" Not only is this particular remark reflecting on the classic car, which has come to be so closely associated with the character of James Bond and which stands out from the majority of cars people drive nowadays, but it also seems to comment on the music that slowly moves to the foreground (Arnold's arrangement of "The James Bond Theme", which sounds very similar to Barry's version, and which contrasts with Newman's score).

Similar to the epilogue of *Harry Potter and the Deathly Hallows*, my interpretation of this scene is that the combination of the visuals and the music might transport the audioviewers back in time, which in turn can have the effect of creating a certain

⁹² This cue was composed for *Casino Royale* (2006), but it was also used by fellow composer Thomas Newman in *Skyfall* (2012), and *Spectre* (2015) as mentioned in the end credits of both films (see appendix 3.1).

sense of nostalgia. For a brief moment, audioviewers may feel as though Bond is no longer portrayed by Daniel Craig but rather by Sean Connery and that they are not watching *Skyfall* (2012), but rather *Goldfinger* (1964). Moreover, in this particular case, not only is the arrangement evoking the early instalments of the franchise, but it is also likely evoking a past point in time as its guitar sound is iconic of the late 1950s and early 1960s. This scene may create a sense of collective nostalgia as well as a more individual one, with people having their own experience or preconceptions of the 1950s and 1960s. I would argue that the data supports an interpretation in which the use of motifs that function as *title tunes* may add a nostalgic character to various scenes, on multiple levels. It can recall the first time it was heard initially in the first film of a film franchise, as well as a specific moment in time such as either the year the movie was released or the period in which the original movie was set. Its nostalgic character may be dependent on its audiovisual combination and on audioviewers' knowledge of a franchise and experiences in life. Going back to the *Harry Potter* example mentioned above, I believe it is not only the fact that a John Williams arrangement is presented in the last film that impacted its poignancy and memorability, but rather that this recalled a *very similar scene* from the first movie. What also added to its expressive character is the fact that it was in addition used in the final scene, a very strategic place, that marked the end of a 10-year saga.⁹³

Conclusion

As demonstrated in this chapter, the emotional power of film music has been discussed by scholars working in different fields. Furthermore, it has been demonstrated that the use of pre-existing music is relatively common in the case of pre-existing narratives (remakes). I have argued that while not all occurrences of a *title tune* may have the same impact on the audioviewers, some of these occurrences have the potential to work as emotional tools, if not as nostalgic ones, giving the reassurance of something familiar. I propose this effect is dependent on various factors, which include an audioviewer's knowledge of and relationship with a franchise, the placement of the occurrence (whether at the beginning and/or end of a movie or at a strong emotional moment), the place of the music in the sound track (foreground versus background), how often it is repeated (as its effect can potentially diminish if heard too much), as well as its orchestration and arrangement. As demonstrated through different examples, although *title tunes*

⁹³ At least it was then believed to be the last *Harry Potter* movie, with no official plans yet for its spin-off series *Fantastic Beasts and Where to Find Them*.

generally change over time, an original arrangement (or a similar sounding one) has been called to draw upon its potential as an emotional or a nostalgic trigger. This can be the case in film franchises like *Harry Potter* and *James Bond*, but also in remakes such as *The Pink Panther*, as well as in the various live-action adaptations by Disney of their animated movies like *Beauty and the Beast*. While this thesis has so far focused on the use of a *title tune* within a series of films, the next chapter explores its potential obstacles when applied to other media and platforms. It does so focusing on the *Harry Potter* franchise.

Chapter 5 – *Harry Potter* and the Time Warner Conglomerate

For sonic branding specialist Daniel Jackson, “the essence of sonic branding is twofold: the creation of brand expressions in sound and the consistent, strategic usage of these properties across touchpoints.”¹ Following his logic, *title tunes* should be used across all “touchpoints” of a franchise. Yet, looking at the *Harry Potter* franchise, it is possible to notice that not all its touchpoints use the motif I have designated as the *title tune*. More so, this has not necessarily had a negative financial impact on the franchise as can be seen by the success of certain touchpoints that do not use it. *Harry Potter and the Cursed Child* (the first official theatrical production linked to the *Harry Potter* franchise), for example, completely omits “Hedwig’s Theme”.² The play nonetheless was acclaimed by “crying and shaking fans”.³ Every performance sold out quickly after the tickets went on sale for performances in both 2016 and 2017.⁴

To further understand the role of *title tunes*, this chapter looks at their use in a broader context in relation to the *Harry Potter* brand. It explains how “Hedwig’s Theme” was featured outside the scope of the original series of films and to what extent. It also provides a rationale as to why some touchpoints have omitted using the motif I labelled as the *title tune*. This chapter therefore focuses on various commodities related to this franchise (including online resources, but excluding the films which were discussed previously) and how the music connects them all.

Context

The *Harry Potter* franchise has managed to gain and sustain worldwide attention for close to 20 years. Its plot revolves around the life of the eponymous young orphan,

¹ Jackson, *Sonic Branding*, 9.

² This is also the case of various of the Warner Bros. stores dedicated to selling *Harry Potter* merchandise. Some of them do not play background music at times. This, for example, happens at the King’s Cross Station store: The Harry Potter Shop at Platform 9 ¾.

³ See: Horton, Helena. ‘Harry Potter and the Cursed Child: Opening Night of Part 2 - “Crying and Shaking” Fans Gush Praise for the Play That JK Rowling Watched with Them’, *The Telegraph*, 9 June 2016, sec. Culture - Theatre, <http://www.telegraph.co.uk/theatre/what-to-see/harry-potter-and-the-cursed-child-opening-night-of-part-2---will/> (accessed 6 July 2016).

⁴ Telegraph Reporters. ‘Harry Potter and the Cursed Child Sells out Again Leaving Many Fans Frustrated’, *The Telegraph*, 5 August 2016, sec. what-to-see, <http://www.telegraph.co.uk/theatre/what-to-see/harry-potter-and-the-cursed-child-sells-out-again-leaving-many-f/> (accessed 27 September 2016).

who discovers on his eleventh birthday that he is a wizard and that he has been accepted at Hogwarts, a school of witchcraft and wizardry. Throughout the first book, Harry learns many things from his past that will shape his future. Most important of all, Harry learns the truth about his parents' killer, a dark and evil wizard named Lord Voldemort. Harry, then a toddler, miraculously survived the attempt on his life and unexpectedly weakened Voldemort to the point that "he-who-must-not-be-named" (as Voldemort is referred to) had to go into hiding. While some people think that Voldemort is dead at the beginning of the story, he manages to regain his power and start a war that unfolds in the subsequent books.

The first book of the series was published in 1997, written by the then unknown British author J.K. Rowling.⁵ A total of seven books were published in the span of ten years, all of which were translated into multiple languages.⁶ During that period, Warner Bros. acquired the rights of the books and began to release their cinematic adaptations, starting with its first film *Harry Potter and the Philosopher's Stone* in 2001. The company released a total of eight films from 2001–2011, dividing the last book into two movies. In the meantime, various video games, board games, and websites were also created to generate more revenue from the franchise. Three theme parks around the world (2010 –), a studio tour in London (2012 –), a two-part play (2016 –) and a film spin-off series (2016 –) were created as well.

As Stuart Henderson notes, the *Harry Potter* franchise has brought film series to a whole new level. It did so by establishing the idea of a "saga" in which a specific number of instalments is predetermined.⁷ Henderson argues that:

This was not simply a case of building a sequel potential, or preplanning a follow-up from the outset, but rather the creation of a brand which might, if handled correctly, continue to deliver revenue to the studio for a decade or more. The notion of 'brand management', of developing a long-term strategy to ensure the cultivation of a loyal audience, was not simply a marketing strategy. Presumably taking note of the damage done to the Batman franchise in the 1990s by both casting changes and a shift in directorial vision, the studio and Heyman [producer] kept *Harry Potter* casting consistent and

⁵ The book was only published in 1998 in the USA. See: Gunelius, *Harry Potter*, 7–8.

⁶ A few additional companion books written by Rowling were published as well (during this time period and afterwards) to provide more information on the magical world, namely the book *Fantastic Beasts and Where to Find Them* (2001). This particular book works as basis for the spin-off movies of the same name. J.K. Rowling also provides additional short stories on her website Pottermore.

⁷ Henderson, *The Hollywood Sequel*, 90.

allowed different directors to subtly modify the look and feel of each installment without radically altering the appearance of the fictional universe.⁸

Marketing expert Susan Gunelius also argues that *Harry Potter* was released at a pivotal moment (in the early 2000s) when the Internet became a social platform for people. “Marketers were just learning how the internet could be used as a marketing tool through its social atmosphere, and much of the social marketing of the Harry Potter brand grew online organically.”⁹

As mentioned previously, John Williams composed the musical fragment that functions as the *Harry Potter* title tune. According to an interview he gave, Warner Bros. directly contacted him to compose the music for a trailer for the first film, music that was later called “Hedwig’s theme.” It was used not only for this trailer, but for the films and subsequent trailers as well because Warner Bros. “felt that it was perfectly appropriate”.¹⁰ It was in fact so appropriate that many other touchpoints also feature parts of this theme. To comprehend the extent of this franchise, a non-exhaustive list of various of its touchpoints is provided below, all of which include musical elements:

- 8 films and their trailers (2001-2011);
- 3 theme parks in Florida, California and Japan (2010 –);
- 1 studio tour in London (2012 –);
- A two-part play (2016 –);
- 1 spin-off series entitled *Fantastic Beasts and Where to Find Them*, which includes 5 films, their trailers and websites (2016 –);
- Various Lego video games;
- Various (non-Lego) video games;
- iPhone apps (e.g. *Harry Potter Spells*);
- Various stores (in London and Florida for example);
- Various board games (e.g. *Scene it?*);
- A film concert series;
- Pottermore website.¹¹

As seen from this list, numerous touchpoints from this franchise feature musical elements. Given the number of these touchpoints, I have selected a few for analysis which I consider representative of the group. I chose to analyse touchpoints that

⁸ Henderson, *The Hollywood Sequel*, 90–91.

⁹ Gunelius, *Harry Potter*, 31, 104.

¹⁰ JohnWilliamsFansite, *John Williams - Harry Potter Interview*, YouTube, 19 October 2010, <https://www.youtube.com/watch?v=91URVrdNIX8> (accessed 14 November 2014).

¹¹ The Pottermore website focuses on the *Harry Potter* Wizarding World. People must register to access exclusive stories and news from J.K. Rowling. People can also play some games and get sorted into a Hogwarts House for example.

seemed to propose similar experiences to facilitate their comparison. This chapter consequently focuses on the use of music in two different video games, the use of music in the theme park in Florida and the studio tour in London, as well as the use of music in two different spin-offs: the two-part play, and the first movie of the spin-off series *Fantastic Beasts and Where to Find Them* and its trailers. More information is also given concerning the Time Warner conglomerate and its strategy on marketing *Harry Potter*. Part of this chapter is based on autoethnographic research in the form of engagement with these experiences, though this is also contextualised via a range of studies concerning the place of music in video games, theme parks, etc.

The “Harry Potter Global Franchise Development Team”

In July 2014 Warner Bros. announced that it had created the “Harry Potter Global Franchise Development Team” (HPGFD team).¹² As mentioned in a job advertisement posted on their website,

The Harry Potter Global Franchise Development team is a corporate group based in both London and Burbank, charged with high level management of the relationship with JK Rowling and delivery of a one-company, lifecycle marketing approach to the management of the Harry Potter franchise globally.¹³

Although the final film of the *Harry Potter* series had been released two years prior to the creation of this team, Warner Bros. felt that it could further capitalise on the franchise (once again emphasising Hollywood’s business aspect – drive for profits – over the artistic as discussed in the introduction). Finding information on this team proved difficult, with none of its members responding to my emails. The job advertisement nonetheless provides some information about the team’s three primary objectives, which are:

1. To inspire and enable sustained business, brand and revenue growth for the Harry Potter franchise and its related properties (e.g. *Fantastic Beasts*).
2. To be a light and nimble team, integrated with the WB business units and combining deep knowledge of the brand with insight and expertise across our business.

¹² Barraclough, Leo. ‘Warner Bros. Conjures Up Harry Potter Global Franchise Development Team’, *Variety*, 30 July 2014, <http://variety.com/2014/biz/global/warner-bros-conjures-up-harry-potter-global-franchise-development-team-1201271814/> (accessed 4 August 2015).

¹³ Warner Bros. Entertainment Inc. ‘Brand Marketing Manager, Harry Potter Global Franchise Development’, *Warner Bros. Careers*, <http://www.warnerbroscareers.com/search-jobs/?148222BR> (accessed 4 August 2015).

3. To provide Warner Bros., The Blair Partnership¹⁴ and Pottermore¹⁵ with a centralized franchise management team, delivering:
4. Leadership and oversight at a franchise level
5. Coordination of complex cross-divisional initiatives
6. Timely 'one-company' responses to proposals and questions
7. Management of flow of approval submissions¹⁶

From this list, it could be said that the HPGFD team is open to collaborations, yet anxious to maintain a certain level of congruency across the franchise, with the overall and main goal being to maximise profits. While Time Warner (the parent company of Warner Bros.) is in charge of marketing this franchise, not all touchpoints are solely controlled by them. As such, the theme parks were set-up through a collaboration with Universal City Development Partners, Ltd. (NBC Universal); a partnership with the LEGO company made the LEGO video games possible. The character of these partnerships explains a variety of things when it comes to the handling of the music and other aspects as Warner Bros. has all the rights to the music of the films.¹⁷ The following sections explore this concept looking at some of the single-player *Harry Potter* video games, the theme parks, the studio tour, the spin-off series *Fantastic Beasts* and the *Harry Potter* play.

Harry Potter for Gamers

Video games started to be perceived as important assets in relation to film series to an increasing extent as of the early 2000s. As Mark Grimshaw argues, the association of a video game with a popular franchise was viewed as a "proven way to mitigate potential losses".¹⁸ In this regard, *Harry Potter* video games have existed for almost as long as the movies themselves. Various games were released for different platforms, including PC, Mac, PlayStation, etc. The *Harry Potter* Wiki video game page lists a total of 16 games in relation to this franchise:

¹⁴ The Blair Partnership is a literary agency. See: The Blair Partnership, <http://www.theblairpartnership.com/> (accessed 28 September 2016).

¹⁵ As described on its website, Pottermore "is the global digital publisher of Harry Potter and J.K. Rowling's Wizarding World." See: Rowling, J. K. 'About us', *Pottermore*, <https://www.pottermore.com/about/us> (accessed 31 May 2015).

¹⁶ Warner Bros. Entertainment Inc. 'Brand Marketing Manager'.

¹⁷ Hooper, Nicholas. E-mail correspondence with author. 30 September 2016.

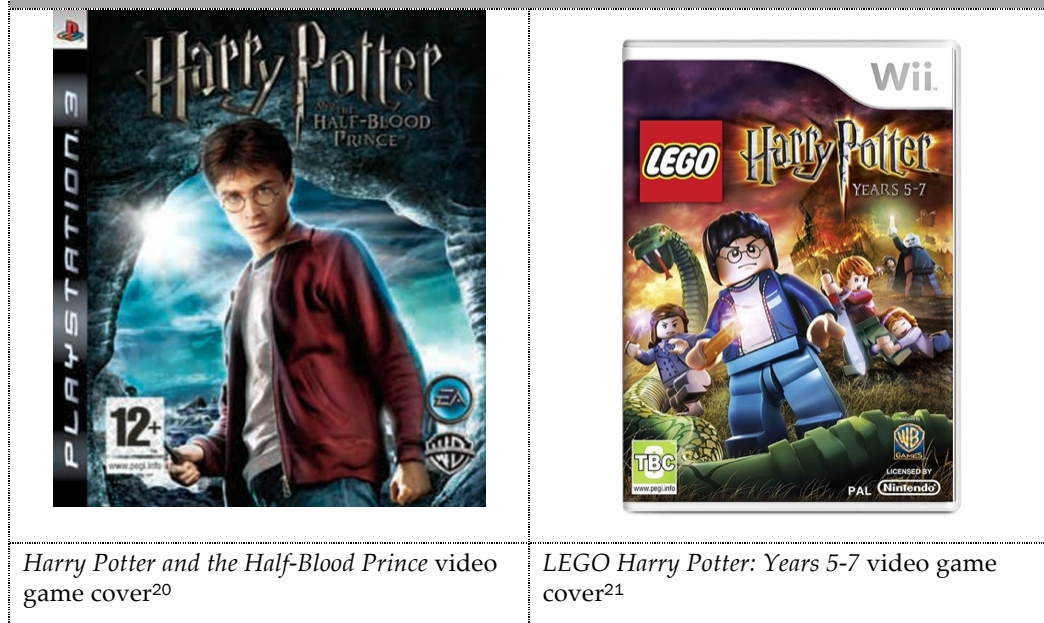
¹⁸ Grimshaw, Mark, Siu-Lan Tan and Scott D. Lipscomb. 'Playing with sound: The role of music and sound effects in gaming', in *The Psychology of Music in Multimedia*, eds. Tan, Siu-Lan, Annabel J. Cohen, Scott D. Lipscomb and Roger A. Kendall (Oxford: Oxford University Press, 2013), 296.

- Harry Potter and the Philosopher's Stone, EA Games (2001);
- LEGO Creator: Harry Potter, LEGO (2001);
- Harry Potter and the Chamber of Secrets, EA Games (2002);
- LEGO Creator: Harry Potter and the Chamber of Secrets, LEGO (2002);
- Harry Potter: Quidditch World Cup, EA Games (2003);
- Harry Potter and the Prisoner of Azkaban, EA Games (2004);
- Harry Potter and the Goblet of Fire, EA Games (2005);
- Harry Potter and the Order of the Phoenix, EA Games (2007);
- Harry Potter and the Half-Blood Prince, EA Games (2009);
- Harry Potter and the Deathly Hallows: Part 1, EA Games (2010);
- LEGO Harry Potter: Years 1-4, LEGO (2010);
- Harry Potter and the Deathly Hallows: Part 2, EA Games (2011);
- LEGO Harry Potter: Years 5-7, LEGO (2011);
- Wonderbook: Book of Spells, Sony Computer Entertainment (2012);
- Harry Potter for Kinect, Eurocom (2012);
- Wonderbook: Book of Potions (2013).¹⁹

In addition to these games, various mobile games and DVD games were released. Video games have also been developed alongside the new spin-off series *Fantastic Beasts*. Due to the sheer number of games available, I elected to focus on two for the purpose of this research: *Harry Potter and the Half-Blood Prince* (2009) and *LEGO Harry Potter: Years 5-7* (2011). These two games were selected as they propose somewhat similar experiences (offering its players the chance to “relive” Harry’s adventures from the sixth film), and as two different groups developed them: Electronic Arts (EA) and Traveller’s Tales (under licence from the LEGO Group).

¹⁹ Wikia, Inc. ‘Harry Potter video games’, *Harry Potter Wiki*, http://harrypotter.wikia.com/wiki/Harry_Potter_video_games (accessed 10 November 2014).

Figure 21 - Comparison of two selected video games covers



Video game music has been influenced in many ways by film music. For one, music often forms a dramatic arc, increasing in tension as a player advances in a level. For another, music also serves in many instances to illustrate certain locales. Similar to films, video games have also created memorable music in some instances, such as the “Super Mario Bros.” theme composed by Koji Kondo in 1985. Yet, video game music also differs to its counterpart in various ways. Consequently, sound (not only music, but sound effects as well) is usually interactive, meaning that it changes according to a player’s performance. As it is impossible, in most cases, to determine how long a player will take to finish a task or level, music is often looped. Music may also generally be switched off by a player through the menu, or its place on the sound track modified (increasing or decreasing the volume of the music and /or the sound effects being feasible). In relation to film franchises, music works differently in different games. These games either reuse cues from the films, feature new

²⁰ Photo taken from: Amazon, ‘Harry Potter and the Half-Blood Prince (PS3), https://www.amazon.co.uk/d/PC-Video-Games/Electronic-Arts-Harry-Potter-Half-Blood-Prince/B001XURICY/ref=sr_1_1?ie=UTF8&qid=1501505564&sr=8-1&keywords=harry+potter+and+the+half+blood+prince+video+game+playstation+3 (accessed 20 July 2017).

²¹ Idem., ‘LEGO Harry Potter Years 5-7 (Wii)’, https://www.amazon.co.uk/LEGO-Harry-Potter-Years-5-7/dp/B005LFW26E/ref=sr_1_1?s=videogames&ie=UTF8&qid=1501505678&sr=1-1&keywords=harry+potter+years+5-7+lego+wii (accessed 20 July 2017).

arrangements of the existing music, or feature newly composed music. For example, in relation to the *Harry Potter* franchise, and as James Buhler explains:

If the official video games developed in conjunction with the films did not initially use the theme [Hedwig's theme], the excitement with which the game to the fifth film was greeted – it was the first of the games to use the theme – suggests the extent to which the theme was understood to be defining of the fictional world.²²

Following the release of the game to the fifth film, EA (Electronic Arts) Bright Light Studio developed the video game *Harry Potter and the Half-Blood Prince*. This game was released shortly prior to the film.²³ EA released this game as a continuation of the previous ones it developed for each film. The graphics and the overall plotline of this video game are similar to what is seen in the movies. The player plays the game as Harry and is guided through different tasks that portray Harry's actions in the movie. This game is different to the LEGO game for various reasons. First of all, its plot revolves only around one school year, whereas the LEGO game focuses on multiple ones at the same time (three school years, and four movies). The sound track of the game is also very different. As the game was developed simultaneously with the film, the two scores were composed at the same time. As my interview with Nicholas Hooper revealed, there was some collaboration between him and James Hannigan (composer of the video game). However, while Hooper did send some of the files he was permitted to send, the music for the video game is overall different than that of the film.²⁴ In fact, players cannot hear any of the original cues from the movies in this game although the overall mood is somewhat similar.²⁵ The game often features music, although not always (for example, there is no music when the characters talk, or even when you pause to flick through the menu). The

²² Buhler, 'Branding the Franchise', 23.

²³ Wikia, Inc. 'Harry Potter and the Half-Blood Prince (video game)', *Harry Potter Wiki*, [http://harrypotter.wikia.com/wiki/Harry_Potter_and_the_Half-Blood_Prince_\(video_game\)](http://harrypotter.wikia.com/wiki/Harry_Potter_and_the_Half-Blood_Prince_(video_game)) (accessed 10 July 2017); Idem., 'Harry Potter and the Half-Blood Prince (film)', *Harry Potter Wiki*, [http://harrypotter.wikia.com/wiki/Harry_Potter_and_the_Half-Blood_Prince_\(film\)](http://harrypotter.wikia.com/wiki/Harry_Potter_and_the_Half-Blood_Prince_(film)) (accessed 10 July 2017).

²⁴ Hooper, Nicholas. Interview by author. 9 February 2016. See appendix 9.

²⁵ Certain pieces sound similar. For example, the cue from the video game entitled 'Quidditch Tryouts' is reminiscent of two cues from the soundtrack album of the sixth film (the beginning of "The Story Begins" and the cue "Ron's Victory" [excluding its introduction]). See: Harry Potter Art, 2. "Quidditch Tryouts" - *Harry Potter and the Half-Blood Prince Video Game Soundtrack*, YouTube, 12 June 2009, <https://www.youtube.com/watch?v=GnuoGnCQfbE&list=PLAA55AB732D99DD30&index=2> (accessed 30 October 2016).

score for the video game received a nomination for a BAFTA award after the game's release.²⁶ The score includes the musical fragment I designated as the *title tune* at times with a new arrangement. It occurs at what seem to be random moments, however (that is, it is not linked to where it is heard in the movies),²⁷ and the motif is not accented when heard (meaning that it is not louder than the music heard before or after nor is it different in terms of orchestration). Furthermore, players do not hear it simultaneously with the movie logo, nor as they launch the software.²⁸ It must also be said that the sound effects are loud and cover the music very often. In comparison, some of the sound design used in the game comes from the movies (such as the sound of shrieking mandrakes taken from the movie *Harry Potter and the Chamber of Secrets* when Harry is making potions).²⁹

LEGO Harry Potter: Years 5-7 was released in 2011, only a few months after the release of the final film (and two years after EA's game analysed above). The game is a continuation of the previous game entitled *LEGO Harry Potter: Years 1-4*. As its name suggests, the game plot revolves around the last three books of the franchise/ the last four movies. This video game is roughly trying to recreate what is seen in the films, with some changes made either for comedic purposes or simply to allow the players to play for a longer period of time (some action scenes are longer and others added). Each year is divided into six major tasks. Once having completed all the levels for a first time, players can go back and re-play previous tasks (especially as certain abilities learned towards the final levels help "unlock" certain things from the initial tasks). Sonically, music is practically always audible. Part of Hedwig's theme is first presented as the game loads and as the WB and Traveler's Tale logos are seen – see Figure 22.³⁰ There are multiple occurrences of the *title tune* at various other places during the game. The opening sequence, however, seems to be one of the only places where this occurs strategically. For example, the *title tune* is not presented as background music when one browses

²⁶ BAFTA, 'BAFTA Awards Search – Harry Potter', <http://awards.bafta.org/keyword-search?keywords=Harry%20Potter> (accessed 5 October 2016).

²⁷ For example, it is heard when Harry and Luna are walking on the castle grounds at the beginning of the game, but this is not the case in the movie.

²⁸ The second part of Hedwig's theme (what I entitled the school motif in chapter 3) is heard when you launch the software. The *title tune* is heard a bit later (however in a part that players can skip).

²⁹ A mandrake is a magical plant, which shrieks when pulled out from the ground.

³⁰ More precisely, the cue from the fifth soundtrack album entitled "Another Story" is heard.

through the main menu to load a game,³¹ nor is it heard at the beginning of a new task. Moreover, players have the option of turning the music completely off. This is, however, not true for the sound effects (sound effects – like the noise that casting spells make - which are normally louder than the music). That said, most of the music featured in this game comes from the last four movies' soundtrack albums, likely to attempt more of a sense of cohesion with the movies than EA's game. Although a cue from the sixth *Harry Potter* film might be "misplaced" within the storyline of the sixth year in the game, only occasionally will music from other movies be heard in a particular school year.³² In addition to this, instances of newly-composed music are rare.³³ The information regarding who composed these specific musical excerpts is not available.

Figure 22 - Warner Bros. logo as seen in LEGO Harry Potter: Years 5-7³⁴



Analysis of the Video Games

Overall, both video games were faithful to the *Harry Potter* movies. The plots were highly similar, even though the two games made modifications, and the visuals tried to replicate that of the films with the LEGO game giving these visuals a LEGO look. Musically, the two games were, however, very different. EA's game did not seem to create a strong sense of brand unity. While there are occurrences of the *title*

³¹ Instead, the cue entitled "Snape to Malfoy Manor" from the seventh soundtrack album is used.

³² An example of misplaced music can be seen in the last task of the sixth year. There, music from the seventh movie is heard (more precisely part of the cue from the soundtrack album entitled "Ministry of Magic").

³³ These newly composed pieces are heard superimposed to the music track (the following example however muted the music track). See: GLYgames, *LEGO Harry Potter Years 5-7 - Dancing Skeleton*, YouTube, 16 March 2012, <https://www.youtube.com/watch?v=8TJP7AL6toU> (accessed 5 October 2016).

³⁴ Traveller's Tales. *Lego Harry Potter: Years 5-7* [video game] (Lego Group, 2011).

tune, this was not done at predictable moments. In comparison, the LEGO game mainly reused cues from the films, with the *title tune* being presented at some predictable moments (as when the game is loading, an experience that players will most likely have to go through multiple times). Although both games featured the *title tune* towards the end of their respective trailers, it is unclear what the impact of those trailers is (research has still not explored this area of study extensively).³⁵ While it is possible that players do not focus their attention on the music when playing this kind of video game (in comparison to musical games such as *Guitar Hero*), I would argue that music has the potential to affect their performance and their experience of the games even if this is subconscious. More extensive research should, however, be done on the use of music in franchise-related video games to further explore the power pre-existing music may have in these cases.³⁶ The following section discusses the Theme Park Licence Agreement as Warner Bros.' contract with Universal City Development Partners, Ltd. for the theme park in Florida sheds light on how music is controlled across some touchpoints by Warner Bros.

The Theme Park Licence Agreement

The Wizarding World of Harry Potter theme park licence agreement was accessible through the U.S. Securities and Exchange Commission website.³⁷ As stated on their website, "The mission of the U.S. Securities and Exchange Commission is to protect investors, maintain fair, orderly, and efficient markets, and facilitate capital formation."³⁸ This particular agreement was made in May 2007 between Warner

³⁵ See: MrGameTube, *Harry Potter and the Half-Blood Prince [Trailer / 2009]*, YouTube, 30 May 2009, <https://www.youtube.com/watch?v=jMNorcn39uo> (accessed 28 April 2017); Warner Bros Games Australia, *LEGO Harry Potter: Years 5-7 Trailer*, YouTube, 6 October 2011, <https://www.youtube.com/watch?v=Di4XL8JpZJ8> (accessed 28 April 2017).

³⁶ Current research on music in video games has focused on other aspect, such as whether music in general aids a gamer's performance when playing. See for example: Grimshaw, Tan and Lipscomb. 'Playing with sound', 300-304.

³⁷ While this version of the contract is unsigned, it was retrieved from a USA governmental website as an exhibit, in the same month the official announcement for the theme park was made highly suggesting that this is the original agreement. See: U.S. Securities and Exchange Commission. 'Theme Park License between Warner Bros. Consumer Products, Inc. and Universal City Development Partners, Ltd.', May 2007, <https://www.sec.gov/Archives/edgar/data/1262449/000119312507178559/dex1041.htm> (accessed 4 October 2016).

³⁸ Idem., 'What We Do', <https://www.sec.gov/Article/whatwedo.html> (accessed 4 October 2016).

Bros. Consumer Products Inc.³⁹ and Universal City Development Partners, Ltd.⁴⁰ for the development of a *Harry Potter* theme park in Florida. The online version of this agreement has had some of its information redacted (mainly financial figures), yet most of the information is still available. What clearly stands out is that Warner Bros. was very mindful of protecting the *Harry Potter* brand. They made sure they remained in control of everything, by having a say on every aspect and element including food and beverages available on site, staff training programmes, as well as all promotion and marketing materials throughout every stage concerning this project. For example, there is a specific clause stating that Universal may not associate any other characters or properties with the *Harry Potter* brand to “avoid confusion” (clause 3.16). Furthermore, Universal cannot sell products unrelated to the *Harry Potter* brand when in the *Harry Potter* section (or what they termed the “themed area” or “land”) unless approved by Warner Bros. (clause 5.3). Universal and Warner Bros.’s initial agreement is valid until 2019, with the possibility of renewing it until 2024, and a possible second renewal until 2029.

Evidently, some clauses in this agreement were also made in relation to the music or anything that is audible for that matter. While the agreement does not refer to any specific cue from the movies, there is discussion about music in more general terms. According to clauses 3.6/3.6d, “Licensee shall submit a written request to Licensor specifying each specific Licensed Use that it wishes to make of the Licensed Property [including the music as is specified in clause 3.6d], in such detail as Licensor may require”.⁴¹ It is therefore possible that every occurrence of the *title tune* (as well as other cues) had to be pre-approved by Warner Bros. and follow the brand-oriented approach that they regarded as appropriate. Universal was also responsible for getting the rights and paying royalties in relation to this music

³⁹ As stated on their website, this division “partners with best-in-class licensees globally on award-winning ranges of toys, fashion, home décor and publishing inspired by franchises and properties such as DC, J.K. Rowling’s Wizarding World, Looney Tunes and Hanna-Barbera.” See: Warner Bros. Entertainment Inc., ‘Consumer Products’, <https://www.warnerbros.com/studio/divisions/consumer-products> (accessed 31 July 2017).

⁴⁰ A subsidiary of NBC Universal (in charge of the theme parks).

⁴¹ U.S. Securities and Exchange Commission. ‘Theme Park License’, 7-8.

(clauses 4.5 e-f).⁴² Therefore, although Universal owns the theme parks, Warner Bros. has a veto right on everything regarding the *Harry Potter* themed area.⁴³

The following sections explore the presence of the *title tune* in various touchpoints as well as how these occurrences might promote brand unity. This is done by providing a description and analysis of the music used at the theme park and the studio tour (following an autoethnographic approach), as well as in the spin-off series and the play.

The Wizarding World of Harry Potter

There is magic in the air – because the new Wizarding World of Harry Potter in Hollywood is about to welcome its first muggles [term used in the books to describe people that do not possess magical abilities].⁴⁴

Becky Pemberton

A partnership between Universal and Warner Bros. made The Wizarding World of Harry Potter possible.⁴⁵ The famous Floridian attraction opened in 2010, and was expanded in 2014. In the same year, a second version of the Wizarding World opened in Japan (Hogsmeade), followed by a third version of the park in California in 2016 (Hogsmeade).⁴⁶ The Floridian version is the biggest so far and it is divided into two different sections: (1) “Hogsmeade,” located at Universal’s Islands of Adventure, and (2) “Diagon Alley,” located at Universal Studios. The two sections, although in different parks, are connected. If a “Park-to-Park” ticket has been purchased, then visitors may go from one to the other, travelling aboard the Hogwarts Express (a themed train).⁴⁷ Both sections include rides, restaurants, and

⁴² U.S. Securities and Exchange Commission. ‘Theme Park License’, 14.

⁴³ Nicholas Hooper also mentioned that he is not informed when his music for the *Harry Potter* movies is used across touchpoints, although he does get the royalties. Hooper, Nicholas. E-mail correspondence with author. 30 September 2016.

⁴⁴ Pemberton, Becky. ‘The New Magical Kingdom: Harry Potter World Opens in Hollywood’, *Mail Online*, 6 April 2016, http://www.dailymail.co.uk/travel/travel_news/article-3526015/Attention-muggles-Harry-Potter-World-opens-Hollywood-fans-greeted-Hogwarts-Express-conductor-experience-game-Quidditch-wearing-3-D-goggles-rollercoaster-explore-Hogsmeade-village.html (accessed 6 July 2016).

⁴⁵ Warner Bros. had been approached by Disney as well for the creation of a theme park. See: Gunelius, *Harry Potter*, 107.

⁴⁶ Wikia, Inc. ‘The Wizarding World of Harry Potter’, *Harry Potter Wiki*, http://harrypotter.wikia.com/wiki/Theme_park (accessed 10 November 2014).

⁴⁷ Maps of the two parks are provided in the appendix 2.

shops. Throughout the Wizarding World of Harry Potter, no known branded items are available for purchase other than *Harry Potter* items (this is not true of the other sections in the parks).⁴⁸ The same applies for the music; overall, the *Harry Potter* sections almost exclusively use music from the movies, with few exceptions (described below). In fact, the two theme parks in Florida are in general faithful to the books and movies (as seen in Figure 23) and music is omnipresent.⁴⁹

Figure 23 - Diagon Alley at The Wizarding World of Harry Potter



Gringotts at the theme park⁵⁰



Gringotts in the movies⁵¹

The *Harry Potter* sections feature the *title tune* quite often in both promenade-type areas⁵² and on roller-coaster rides across the parks. Nevertheless, the parks also use other cues from the movies as well. As the two *Harry Potter* sections are quite big, people can easily spend a complete day covering all the different attractions, especially in the summer time when there are more people and queues get longer.⁵³ Throughout the *Harry Potter* sections, there seemed to be a logic behind the choice of certain cues. For example, Hogsmeade featured music from the third film (*Harry*

⁴⁸ For example, even water bottles bear the *Harry Potter* name on their label. This is not the case, however, at the studio tour.

⁴⁹ Universal hired Stuart Craig (who designed the sets for the *Harry Potter* movies) to design the theme park to increase the sense of brand unity. See: Gunelius, *Harry Potter*, 109.

⁵⁰ Codsí, Marie-Claude. 'Gringotts', unpublished photograph, 2015.

⁵¹ *Harry Potter and the Philosopher's Stone*, directed by Chris Columbus, 2001. 00:21:50.

⁵² In this context, a promenade-type area means all the areas and alleys that connect the rides, restaurants and shops (like Hogsmeade and Diagon Alley).

⁵³ However, visitors must walk through the other sections of the park first to access the *Harry Potter* attractions.

Potter and the Prisoner of Azkaban is the first film in which we see Hogsmeade); Knockturn Alley (a place where dark wizards buy their supplies) featured cues with a darker tone from the soundtrack albums;⁵⁴ the restrooms featured music from the second film when we see Moaning Myrtle (Moaning Myrtle being a ghost who lives in the restrooms);⁵⁵ Diagon Alley featured the Diagon Alley music from the first film,⁵⁶ and so on. While some of the cues heard did feature the *title tune*, it was not the case for all of them. In fact, the cues seemed to be chosen for their relation to the locales rather than because they featured the *title tune*.

Since many people visit the parks on a daily basis, sometimes music is too faint in comparison to ambient sounds to discern precisely what cue is being played.⁵⁷ Music is present in all of the rides, though not to the same extent. Two rides are in closed spaces and feature music almost all the way through (while queuing and on the ride – namely *Harry Potter and the Escape from Gringotts*, and *Harry Potter and the Forbidden Journey*). Two other rides (*Flight of the Hippogriff* and *Dragon Challenge*) are outdoors and only feature music while people wait in the queues. The final ride, the *Hogwarts Express*, is a hybrid version as the queue is partly outside,⁵⁸ yet the ride is inside the train (screens replace the windows and feature a short clip related to the *Harry Potter* story). This hybrid ride features music almost all the way through: while queuing inside a replica of King's Cross Station, a sound design track replaces the music, where one can hear noises typical of train stations (trains coming in, announcements about the imaginary trains coming in, etc.).

As queues for the rides were anticipated to be long, these areas were designed to entertain people. For example, while waiting to go on the ride located inside the castle (*Harry Potter and the Forbidden Journey*), people visit parts of Hogwarts castle. Visitors go through various rooms seen in the movies such as Dumbledore's office, and some classrooms. The queues also feature modern technologies including

⁵⁴ These cues are, however, not necessarily associated with Knockturn Alley in the films, Knockturn Alley being seen very briefly in the movies. The cues heard include (names taken from the soundtrack albums): "Knockturn Alley" from the first film, "Another Story" from the fifth film, "Snape and the Unbreakable Vow" from the sixth movie, and "Severus and Lily" from the last film.

⁵⁵ As the cue "Moaning Myrtle" entitled on the soundtrack album.

⁵⁶ The cue entitled "Diagon Alley and the Gringotts Vault" on the soundtrack album.

⁵⁷ They also fade the music down when they have to give instructions in relation to the rides.

⁵⁸ In fact, the queue is outside if one takes the train from Hogsmeade, yet inside if one takes the train from King's Cross Station (replica).

holograms of the main protagonists and talking portraits. While the queues feature various music cues from the films, they are all looped at some point. The longer the queue is, the easier it might be to notice that the cues are repeated.⁵⁹ From my own experience, people waiting in line seemed to tune in especially to very strong musical moments (like “Hedwig’s Theme”), singing along to parts of this theme only.

Apart from the rides and queues, all the shops and restaurants feature music too. There again, the various cues are looped. There is a music connection between the promenade-type areas (like Diagon Alley) and certain shops and restaurants: it is possible to hear the same music while in the neighbouring shops, restaurants and in the Alley, creating a sense of cohesion as they are all located in the same area. There, various cues from the first film are used alongside music from the fifth and sixth films. In the movies, music from the first film supported Harry’s introduction to the wizarding world. It seems to serve a similar purpose in the theme parks, enhancing the “introduction” to the wizarding world to visitors. That said, it is impossible to plan at what point people first walk in Diagon Alley or any other place for that matter, and therefore not everyone will get the same experience as they walk in for the first time.⁶⁰

Overall, the parks feature mostly music composed by John Williams and Nicholas Hooper (from the movies 1, 2, 3, 5 and 6), with the exception of Hogsmeade. There, some music from the fourth film by Patrick Doyle is heard (especially in relation to the live performance of the Triwizard tournament, discussed below). Music from the last two movies is almost completely absent from the two parks possibly for two reasons. First, the initial section of the Wizarding World of Harry Potter opened prior to the release of these two films. Secondly, these two movies are darker than the first ones in this franchise, and feature sombre music.⁶¹ As they try to create a

⁵⁹ This is, however, not true of the music heard while on the rides (no cues are repeated there). For example, music is heard constantly while on the *Harry Potter and the Forbidden Journey* ride. This is possible as speakers were placed above each seat. For this ride, cues heard included “Prologue”, “Harry’s Wondrous World” and excerpts from “The Quidditch Match”, all from the first film.

⁶⁰ People’s experience at the park is also partly influenced by their knowledge of the movies, as explained in the fourth chapter that focused on the concept of nostalgia and emotional branding.

⁶¹ In this context, sombre music defines cues that usually do not feature light-hearted music or even recognisable melodies (both the cues and the orchestration are sombre). The cues tend to feature much dissonance and/or unresolved harmonies (at times with held notes

lively environment at the theme parks, playing cues from these two films would probably not create the desired effect.

Other than background music heard while walking within the *Harry Potter* land, live performances and interactive music are offered to visitors. In fact, this seemed to be the music that people noticed most (stopping to listen to it and discuss it). A total of four live performances are featured – two in each section are scheduled at different times during the day (someone could avoid these, or see all of them). At Universal's Islands of Adventures, one can watch the "Triwizard Spirit Rally," a dance performance where students from Durmstrang and Beauxbatons are introduced to Hogwarts students.⁶² It aims to recreate a scene from the fourth film, which is also partly choreographed in the movie, and subsequently, music from that film is featured.⁶³ The second performance presented at this park is the "Frog Choir," where four students sing some songs and cues from the movies (with another "student" acting as conductor and presenter).⁶⁴ While most songs and cues heard are from the films,⁶⁵ this choir also performs other unknown music.⁶⁶ The third live performance, heard this time at Universal Studios, features the fictional singer Celestina Warbeck.⁶⁷ While this specific singer was mentioned in the books⁶⁸, she was not seen in the films. Thus, this performance features new music, like the song "You Stole My Cauldron But You Can't Have My Heart".⁶⁹

in the strings). Usually, these cues feature repeated patterns, much brass and/or percussions (often used for sforzandos). An example from the last *Harry Potter* film would be the cue entitled "Underworld" on the soundtrack album.

⁶² See: UndercoverTourist.com, *Triwizard Spirit Rally, Islands of Adventure, Universal Orlando*, (HD 1080p), YouTube, 9 April 2011, <https://www.youtube.com/watch?v=K8RWNNF2FmM> (accessed 28 October 2015).

⁶³ This included, for example, the cue from the fourth movie's soundtrack album entitled "Foreign Visitors Arrive."

⁶⁴ See: Nathaly Quintero, *Hogwart's Frog's Choir @ Universal Studios*, YouTube, 29 December 2011, https://www.youtube.com/watch?v=W9_zsCzD7wM (accessed 28 October 2015).

⁶⁵ For example, they sing "Double Trouble" (from the soundtrack album of the third film).

⁶⁶ Universal Studios did not respond to email enquiries regarding the selection of music at the parks.

⁶⁷ See: Theme Park Addicts, *Celestina Warbeck and the Singing Banshees*, YouTube, 13 August 2014, <https://www.youtube.com/watch?v=hYg7IEI03i8> (accessed 28 October 2015).

⁶⁸ She is, for example, mentioned in the second book: "unless Harry's ears were deceiving him, the old radio next to the sink had just announced that coming up was 'Witching Hour, with the popular singing sorceress Celestina Warbeck'." J. K. Rowling, *Harry Potter and the Chamber of Secrets* (London: Bloomsbury, 1998), 31.

⁶⁹ It is possible that the songs were commissioned by the park and owned by them.

The “Tales of Beedle the Bard” is the fourth live performance heard at Universal Studios.⁷⁰ Its main purpose is to interpret one of its tales: “The Tale of the Three Brothers.” This performance is not music oriented, although visitors can hear cues from the movies as the story unfolds.⁷¹ This is one of the only places that features music from the last two films.⁷² Music from those movies was probably selected as the audioviewers learned about the existence of the tales of Beedle the Bard in the last book.⁷³ One of the characters of this story is in fact “Death,” making the use of sombre music more logical. The presentation of the story at the park parallels that which is seen in the movies. In the seventh film, the tale is an animated sequence (the only one present in any of the movies) and narrated by Hermione. For its performance at the theme park, puppets – similar looking to the characters from the animated sequence – are used to recreate the story. The same text is used to narrate the tale. The main difference is that the animated sequence in the film is not accompanied by music. One of the reasons why music was used at the theme park could have been to cover ambient sounds (especially music from some of the other sections, which perhaps could be heard during this performance).

Apart from live performances, the only other time that people seemed to discuss the music was when there was interactive music. For example, across *Harry Potter* land, people could wave their wands (if they had bought one) at particular places and cast a spell. As a result, something would happen, such as water coming out of a statue’s mouth. Another example is that music from a music box would start to play if a wand was pointing towards it.⁷⁴ What was fascinating with this last example is that the music played was not related to the *Harry Potter* films, being rather what seemed to be a newly-composed theme. It did not seem to bother people, however; people appeared to be mostly content with the fact that they managed to do “magic” or seeing other people perform magic.

⁷⁰ See: All Around Orlando, *Diagon Alley Full Tale of Beedle the Bard : The Three Brothers Stage Show Universal Studios Florida*, YouTube, 4 July 2014, <https://www.youtube.com/watch?v=psBkfAkU6f4> (accessed 28 October 2015).

⁷¹ In fact, the whole performance features music in the background.

⁷² For example, “Lily’s theme” from the last soundtrack album is used for this performance.

⁷³ The audioviewers learn about the existence of those tales in the seventh movie, but the tale of the Three Brothers influences the narrative from the eight film as well.

⁷⁴ See: WickedSwann, *Harry Potter Dragon Music Box @ Wizarding World of Harry Potter*, YouTube, 30 June 2010, https://www.youtube.com/watch?v=XHj_MBB1730 (accessed 17 August 2016).

Analysis of the Use of Music at The Wizarding World of Harry Potter

Scott Lukas, an anthropologist and sociologist, argues in “Theme Park as Brand” that theme parks such as The Wizarding World of Harry Potter draw primarily on pre-made audiences that have more or less strong connections with specific movies.⁷⁵ They materialise fantasy and should be perceived as “significant delivery vehicles or carriers of popular culture.”⁷⁶ Through these theme parks, the visitors get to go “inside a commodity with which they are already familiar.”⁷⁷ It can be an immersive experience where visitors get to connect with known brands in an intimate sense, especially when the theme parks manage to translate accurately each brand in question and is approved by its visitors.⁷⁸ Yet, as Janet Wasko contends in *Understanding Disney: The Manufacture of Fantasy*, “To become a full participant, the visitor needs to consume.”⁷⁹ That said, consumption is facilitated as the various “collectibles like action figures [...] are associated with the strong memory people have of the [...] films.”⁸⁰

Approximately 95% of the music heard within The Wizarding World of Harry Potter was taken from the various soundtrack albums. Its placement within the park can be interpreted in relation to ideas proposed by various scholars, although these theories have been made in relation to music when it is given primary attention. In this case, music is part of an experience and could be referred to as ubiquitous music. As described by Anahid Kassabian, ubiquitous music is music that “come[s] out of the wall, our televisions, our video games, our computers, and even out of our clothing”.⁸¹ It is the kind of music that fills our spaces, sometimes subconsciously. It is possible to make a link between this kind of music and the concept of musical expectations as described by both scholars Leonard Meyer and David Huron (discussed in the second chapter). As such, the whole process regarding musical expectations might be completely unconscious if the expectations are met. From my observation of behaviour within the parks on the days I visited, it

⁷⁵ Lukas, Scott A. ‘Theme Park as Brand’, in *Theme Park* (London: Reaktion Books, 2008), 184.

⁷⁶ Idem., 188, 190.

⁷⁷ Idem., 185.

⁷⁸ For example, Lukas talks about the opening of Euro Disneyland in 1992, which received some negative reviews. See: Idem., 183, 196-198.

⁷⁹ Wasko. *Understanding Disney*, 159.

⁸⁰ Lukas, ‘Theme Park as Brand’, 182.

⁸¹ Kassabian, Anahid. *Ubiquitous Listening Affect, Attention, and Distributed Subjectivity*. (Berkeley: University of California Press, 2013), xii.

seemed that most people did not pay much attention to the music while in *Harry Potter* land, apart from the live and interactive performances,⁸² perhaps because the music heard corresponded to visitors' expectations. It is possible that the provision of unexpected music might have resulted in more conscious attention being paid.

In regard to my own experience of the park, the placement of the *title tune* certainly appeared to both enhance my experience in terms of the return of such a familiar tune, and also provided a sense of closure. It was often used towards the end of the roller-coaster rides (as with *Harry Potter and the Escape from Gringotts* and *Harry Potter and the Forbidden Journey*), though not always, or as people were getting out of the rides if the rides themselves did not feature music – such as with *Flight of the Hippogriff* and *Dragon Challenge*. It is logical that the *title tune* was not played constantly everywhere as it is possible to spend an entire day in the *Harry Potter* themed area. Even though many cues from the films include the *title tune*, playing those cues continuously could have created listener fatigue, especially as, from my observations, some people seemed to tune into the *title tune* more than other music (for example singing along to the *title tune* as mentioned previously). Unfortunately, it does not seem possible to quantify how much of the music used at the theme parks featured the *title tune*. Moreover, some people do not spend as much time in each section compared to other people, therefore getting different experiences.⁸³ Other than for the end of the rides where the *title tune* seemed to have a purpose (to some extent portraying what is seen in the movies and the trailers where the *title tune* is often featured as a closure statement), the music cues heard elsewhere seemed to have been chosen in relation to their locales rather than anything else.

The Making of Harry Potter – Warner Bros. Studio Tour London

Warner Bros. Studio Tour London provides an amazing new opportunity to explore the magic of the Harry Potter™ films – the most successful film series of all time. This unique walking tour takes you behind-the-scenes and showcases a huge array of beautiful sets, costumes and props. It also reveals some closely guarded secrets, including facts about

⁸² Nobody commented on the music, for example, or seemed more enthusiastic depending on which cue was heard.

⁸³ Some visitors might in fact only buy tickets for one of the two parks (and see only half of the *Harry Potter* attractions).

the special effects and animatronics that made these films so hugely popular all over the world.⁸⁴

London & Partners

The Making of Harry Potter, administered by Warner Bros. Studios Leavesden Limited, opened less than a year after the release of the final film. Although the tour opened in March 2012, it is clear from the theme park licence agreement that Warner Bros. had been thinking about such an attraction for a while. Indeed, the clause 2.1 from this contract states that

Notwithstanding the foregoing, Licensor [Warner Bros.] may, use, or permit others to use, the Licensed Property in connection with a travelling museum-quality exhibition that may be presented at museums, convention/exhibition halls and other venues.⁸⁵

While it is not a travelling exhibition, or at least as of now, the studio tour could be described as a kind of museum (see for example Figure 24). A popular attraction, this tour does not sell tickets at the door. Rather, tickets must be purchased in advance on their website ensuring that there are never more than a certain number of people on the grounds at the same time – Warner Bros. was expecting to accommodate about 5,000 visitors per day when it first opened.⁸⁶ The tour takes about two hours to complete and is divided into various sections, here referred to as: the foyer, the initial section, the costume section, the exterior section, and the final section. Similar to the theme parks, music is omnipresent during the tour and handled in a similar fashion with a few exceptions.

⁸⁴ London & Partners, 'Warner Bros. Studio Tour London – The Making of Harry Potter – About', *visitlondon.com* <http://www.visitlondon.com/things-to-do/place/23035130-warner-bros-studio-tour-london-the-making-of-harry-potter> (accessed 17 August 2016).

⁸⁵ U.S. Securities and Exchange Commission. 'Theme Park Licence', 6.

⁸⁶ Singh, Anita. 'Harry Potter Studio Tour: First Review', *The Telegraph*, 14 March 2012, sec. Culture, <http://www.telegraph.co.uk/culture/harry-potter/9143506/Harry-Potter-studio-tour-first-review.html> (accessed 13 April 2017).

Figure 24 - The Gryffindor common room as seen at The Making of Harry Potter⁸⁷



Upon arrival, guests have access to the foyer. This consists of a café, a cloakroom, the *Harry Potter* shop, a counter to rent a digital guide (optional), as well as a queue where people can wait to start the tour. There is music throughout this section. It consists mainly of a few cues (light-hearted music from the different films) on loop, some of which feature the *title tune*.⁸⁸ Once at the end of the queue, about 100 people gain access to the initial section at a time. The initial section consists of three rooms. In the first one, people watch a short video of how *Harry Potter* was first noticed by publishers and how it gradually became a worldwide phenomenon. People get to watch the video standing up, on two large screens on opposite sides of a dark room (with cues from the movies in the background, at times featuring the *title tune*). Subsequently, visitors go into a cinema room where they watch another video, this time seated. For this video, actors from the films – Emma Watson, Rupert Grint and Daniel Radcliffe – tell the visitors what they are about to see at the studio tour, with yet again *Harry Potter* music in the background featuring the *title tune*. At the end of the video, visitors eventually get to walk through the Great Hall. There, no music is heard as a guide points out a few things to be observed in the room (the rest of the tour is self-guided).

Once leaving the Great Hall, visitors have access to the costume section with music heard throughout. In this section, people can see many interior sets and costumes from the different movies. People can then take a rest and may even drink Butterbeer at a small café before visiting some of the exterior sets, including the Dursley House and Harry Potter's parents' house in Godric's Hollow – again with

⁸⁷ Throughout most of the tour, people get to see the sets, but not walk in most of them, such as with this example. Codsí, Marie-Claude. 'The Studio Tour', unpublished photograph, 2015.

⁸⁸ The cues heard include "Gilderoy Lockhart" from the second soundtrack album, as well as "Hedwig's Theme" from the first soundtrack album.

music in the background. In the final section, people can see Diagon Alley, a variety of sculptures as well as blueprints of various sets. Then people walk in a room to contemplate a huge model of Hogwarts castle before departing via the Ollivander's wand shop, which leads back to the *Harry Potter* shop and the foyer. Recorded *Harry Potter* music is almost always audible throughout this tour with no other music (like radio) used anywhere. Various cues are looped in the different sections, the selection changing across the tour. The tour features music from every movie, with the exception of the third film.⁸⁹ It is unclear as to why this is the case, and the Studio Tour did not respond to an email enquiry about the choice of music. That said, there seems to be a logic behind the selection of certain cues. For example, on a video talking about special effects used to create Quidditch, the music heard corresponds to that that was used during Quidditch games in the movies.⁹⁰ Another example concerns Diagon Alley; similar to the theme park, the music features a cue taken from when Harry first visits Diagon Alley in the first movie.⁹¹ A final example would concern Ollivander's wand shop, which is the last place people go through before exiting the tour. There, visitors only hear one cue on loop. It consists of the last piece of music used in the last film (before the epilogue and the end credits): the cue entitled "A New Beginning" from the soundtrack album of that film. It is here signalling the end of the tour, mirroring what is done in the film (signalling the end of the film).

While the Studio Tour aims to give a behind-the-scenes look at the eight films (talking about a variety of things including costumes, paintings, special effects, education for the young actors, meals, etc.), no references are made concerning the music and the composers (or at least this was the case when I visited in January 2015). In fact, similar to the theme parks, they do not sell the soundtrack albums and the DVDs of the movies in the shop although they sell all the books. The studio tour is also less immersive than the theme parks, as an experience. This is the case as people get to watch what made the wizarding world possible, but they do not get to live the experience of being *in* the wizarding world. In the theme parks, employees are disguised as they would be in the movies, there are talking portraits in Hogwarts, the dragon on Gringotts (bank) is spitting fire every five minutes or so

⁸⁹ While I did not hear music from *Harry Potter and the Prisoner of Azkaban*, it is possible that I was not at the right place at the right time.

⁹⁰ More precisely, the cue entitled "The Quidditch Match" on the soundtrack album of the first film.

⁹¹ The cue entitled "Diagon Alley And The Gringotts Vault" from the *Harry Potter and the Philosopher's Stone* soundtrack album.

(replicating a scene from the seventh film), and so on. Moreover, you get to experience everything, from eating at the Leaky Cauldron, to walking through Hogwarts. Apart from drinking a Butterbeer and taking a picture on a broomstick in the costume section, you do not get to be part of the experience at Leavesden Studios. The Studio Tour feels more like a museum – an interesting one, but a museum nonetheless. Yet, one of the fascinating things about the Studio Tour is that it changes regularly, encouraging the return of customers. As such, the Great Hall is decorated during Christmas time and Halloween (mirroring what is seen in the movies on these occasions), real banquets take place at times, and it is possible to see special screenings of the films on the studio grounds. In addition, there is a rotation of some of the sets shown to visitors, and people can at times even see live owls and other pets (inspired by the films) at the tour. Recently, the studio tour also added an additional section that features the Hogwarts Express, parked at a replica of King's Cross station, and just unveiled an extension that features the "forbidden forest" (forest that surrounds Hogwarts in the books and movies).

Analysis of the music at The Making of Harry Potter

While it seems that specific cues were selected to be played back at specific places, visitors can see things that relate to the different movies *at the same time* throughout most of the tour. Therefore, it is possible to make connections between the music and what is seen. Similar to the theme parks, the more or less continuous entry of visitors, in combination with the relative lack of control of the pace or direction of the visitors' paths through the tour also make it impossible to know when people are going to walk in for the first time in some of the sections, and play the right track at the right time. The experience is thus probably slightly different for everyone, also again influenced by their knowledge of the franchise. Concerning the *title tune*, while it was presented throughout the tour alongside other cues (in the foyer for example), there did not seem to be a logic behind its use, with one exception. During the initial section, two videos were shown, in which the *title tune* occupied a more prominent role, being noticeably the first thing heard on both, an experience that will be identical for all visitors.

What stands out from The Making of Harry Potter is how music from the films is featured throughout the tour independently of whether it features the *title tune* or not. I would argue that this evidently creates a sense of cohesion with the movies and the franchise. It is important to mention that some of the adverts for the tour have also featured the *title tune* sometimes almost continuously all the way through,

other times only for the end and preceded by unrelated franchise music. This suggests that the tour is trying to adhere to a sense of brand unity.⁹² Yet, these adverts do not appear to have the same impact as trailers, because they do not appear to reach as many people; while trailers can reach millions of audioviewers in a day on online platforms, one of the adverts mentioned had only been viewed 56 000 times in the time span of 2 ½ months on the company's YouTube channel.

Overall, both *The Wizarding World of Harry Potter* and *The Making of Harry Potter* have used music from the movies as a defining feature, especially linking specific cues from the films to certain locales. These two attractions, however, involve many unpredictable elements; in certain instances it is difficult to predict when people are going to be in a specific place and for how long. The *title tune* was featured in these unpredictable moments – as background music in promenade-type areas for example – as well as for more predictable ones (at the end of rides and for certain videos, experiences that will be identical for visitors). These two attractions have been compared in this case as they both offer an immersive environment for a multitude of people simultaneously. The next section explores the inclusion of the franchise's *title tune* in the spin-off series *Fantastic Beasts and Where to Find Them* as well as its absence in *The Cursed Child*.

Fantastic Beasts and Where to Find Them

The Harry Potter films will live again. Warner Bros, the studio behind the Potter films, has announced it is working on a new feature series in conjunction with author JK Rowling, based on *Fantastic Beasts and Where to Find Them*, the first-year textbook that Potter uses at Hogwarts school in *Harry Potter and the Philosopher's Stone*.⁹³

Andrew Pulver

Warner Bros. officially announced in September 2013 that it was working on a *Harry Potter* spin-off. The spin-off series *Fantastic Beasts and Where to Find Them* (2016 –)

⁹² See: Warner Bros. Studio Tour London, *Warner Bros. Studio Tour London - The Making of Harry Potter*, YouTube, 30 March 2017, https://www.youtube.com/watch?v=_2C4dKIRJGU&feature=youtu.be (accessed 3 April 2017).; Warner Bros. Studio Tour London, *Warner Bros. Studio Tour London | Forbidden Forest*, YouTube, 27 January 2017, <https://www.youtube.com/watch?v=Ztga7T7KvWA> (accessed 3 April 2017).

⁹³ Pulver, Andrew. 'Fantastic Beasts Carry Harry Potter back to the Silver Screen', *The Guardian*, 13 September 2013, sec. Film, <https://www.theguardian.com/film/2013/sep/12/harry-potter-jk-rowling-fantastic-beasts-film> (accessed 6 July 2016).

sees its plot take place roughly 60 years before the first *Harry Potter* book. The movies focus on different characters than the original series as Harry Potter and most of his friends have yet to be born in the narrative. J.K. Rowling was involved in the creation of this new series. When Warner Bros. first proposed to her to adapt the book *Fantastic Beasts and Where to Find Them* into a film, she insisted on being the screenwriter for the movies (Rowling was not a screenwriter for any of the *Harry Potter* movies). According to a 2013 *New York Times* article by Michael Cieply, this new contract between J.K. Rowling and Warner Bros. also included “distribution rights to a television mini-series [The Casual Vacancy – also scripted by Rowling but which is not part of the *Harry Potter* franchise] and new theme park attractions.”⁹⁴ She personally described this new series as “‘an extension of the wizarding world,’ but not a prequel or sequel to the ‘Potter’ series.”⁹⁵

The first spin-off film features a new composer, James Newton Howard, who was not involved in any of the previous movies. For both the movie’s trailers and promotional website, the *Harry Potter* title tune is presented at strategic moments (when one first arrives on the website, and towards the end of the trailers with the movie’s logo for example).⁹⁶ While I would argue that the use of the *title tune* is particularly striking, it is not the only music excerpt reused from the previous films, as some other cues written by previous composers are heard as well. For example, part of the cue entitled “Panic Inside Hogwarts” composed by Alexandre Desplat for *Harry Potter and the Deathly Hallows – Part 2* is used at the beginning of the comic-con trailer.⁹⁷ Nonetheless, the occurrences of the recurring motif that functions as the *title tune* generally take place amongst newly composed music.⁹⁸ These

⁹⁴ Cieply, Michael. ‘Warner and J.K. Rowling Reach Wide-Ranging Deal’, *The New York Times*, 12 September 2013, <http://www.nytimes.com/2013/09/13/business/media/warner-jk-rowling-partnership-will-include-new-wizardry-film.html> (accessed 30 September 2016).

⁹⁵ Ibid.

⁹⁶ It is unclear as to whom composed the music for these. See: Warner Bros. Pictures, *Fantastic Beasts and Where to Find Them - Final Trailer [HD]*, YouTube, 28 September 2016, <https://www.youtube.com/watch?v=Vso5o11LuGU> (accessed 29 September 2016); Warner Bros. Entertainment Inc. ‘Fantastic Beasts and Where to Find Them - Official Website’, <http://www.fantasticbeasts.co.uk/index.php> (accessed 27 September 2016).

⁹⁷ Movieclips Trailers, *Fantastic Beasts and Where to Find Them Official Comic-Con Trailer (2016) - Eddie Redmayne Movie*, YouTube, 23 July 2016, <https://www.youtube.com/watch?v=8rSjlqBYba4> (accessed 4 October 2016).

⁹⁸ On the Pottermore website, it is suggested that “little snippets” of the music used in the trailers come from the sound track of the film composed by Howard. See: Rowling, J. K. ‘Pottermore is delighted to officially debut the very first track from the Fantastic Beasts

occurrences are slightly altered, though completely recognisable. “Hedwig’s Theme” was, furthermore, presented in the first film on a few occasions, as in conjunction with the Warner Bros. shield at the very beginning, which is the first thing heard.

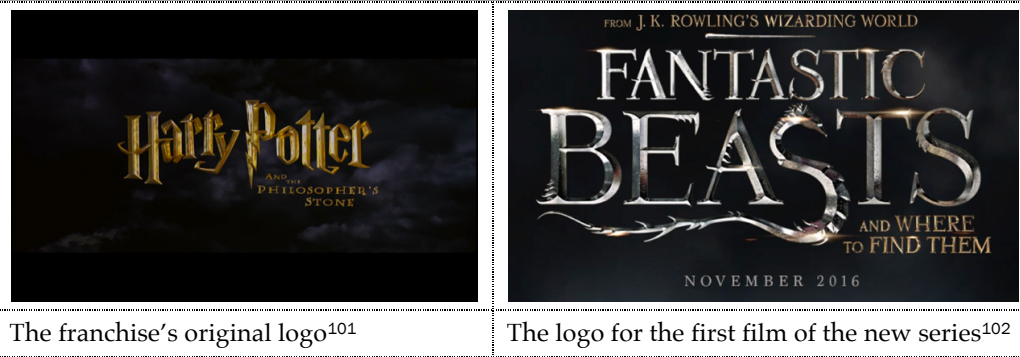
One interesting thing to come out of the spin-off series concerns the association of a *title tune* with a visual logo. From the case studies analysed, and as demonstrated in the third chapter that focused on *title tunes* as a dynamic concept, *title tunes* tend to evolve over time. This particular chapter focused on this concept looking at the musical aspects of *title tunes*. Yet, the trailers and the website from the first film of *Fantastic Beasts and Where to Find Them* demonstrate that *title tunes* can also be dynamic in relation to their visual associations; the audiovisual combination is dynamic. As such, the *Harry Potter* *title tune* has always been associated with the *Harry Potter* logo throughout the *Harry Potter* movies. The trailers for the spin-off series, however, associate the *title tune* with a new visual logo (see Figure 25 below).⁹⁹ This suggests that *title tunes* do not just represent the films on their own, but they go beyond and represent franchises and everything they encompass. That is, they do so as long as they *legally* can. Indeed, the *Harry Potter* play did not incorporate the franchise’s *title tune* as is explained below. While Warner Bros. holds the rights to the *Harry Potter* books and its characters (as well as the music), J.K. Rowling did not agree in her initial contract to give them the rights to future stories that she may write.¹⁰⁰

and *Where to Find Them* soundtrack’, *Pottermore*,
<https://www.pottermore.com/news/pottermore-officially-debuts-main-theme-from-fantastic-beasts-soundtrack> (accessed 7 October 2016).

⁹⁹ The fact that *title tunes* are dynamic audiovisual entities can also be seen in the *Star Wars* franchise, where *Rogue One* associates the *Star Wars* *title tunes* with its new logo in the trailers.

¹⁰⁰ See clause 4.6 from the: U.S. Securities and Exchange Commission. ‘Theme Park License’, 15.

Figure 25 - Comparison of the Harry Potter and Fantastic Beasts logos



Harry Potter and the Cursed Child

Harry Potter and the Cursed Child premiered in London in the summer of 2016. While Warner Bros. was instrumental to the popular franchise, it was not involved in the production of this play. *Harry Potter and the Cursed Child* was rather produced by a collaboration between Harry Potter Theatrical Productions (founded by J.K. Rowling and Neil Blair), Neil Blair (J.K. Rowling's agent), Colin Callender, and Sonia Friedman Productions. The fact that Warner Bros. was not involved in the theatrical production probably explains why the play does not feature the *title tune* or any music from the movies for that matter.¹⁰³ Instead, the play features music composed by Imogen Heap, a singer-songwriter and composer who was not involved in the making of the films. The music she composed is completely different in style than the scores from the movies.¹⁰⁴

It is unclear whether the play failed to acquire the music rights from the movies, or even tried, due to the lack of information available. All of the information provided

¹⁰¹ Still from: *Harry Potter and the Philosopher's Stone*, directed by Chris Columbus, 2001. 00:04:00.

¹⁰² Still seen when accessing the website: Warner Bros. Entertainment Inc. 'Fantastic Beasts and Where to Find Them - Official Website', <http://www.fantasticbeasts.co.uk/index.php> (accessed 27 September 2016).

¹⁰³ Warner Bros. Entertainment Inc. has, however, filed for a *Harry Potter and the Cursed Child* trademark in case they would want to adapt the theatre production into a movie. See: Denham, Jess. 'Why a Harry Potter and the Cursed Child Movie Is Suddenly Looking a Lot More Likely', *The Independent*, 14 July 2016, <http://www.independent.co.uk/arts-entertainment/films/news/harry-potter-and-the-cursed-child-film-warner-bros-files-for-trademark-in-biggest-hint-of-a-movie-a7136086.html> (accessed 28 September 2016).

¹⁰⁴ She in fact reused some of her already published music in the play, as for example part of the piece entitled "The Walk" from her album *Speak for Yourself Instrumentals*. See: Stanley L, Imogen Heap - *The Walk (Instrumental)*, YouTube, 2 April 2013, <https://www.youtube.com/watch?v=R11nxnyxTa8> (accessed 28 September 2016).

seems to point in the direction that the play is somewhat a separate (legal) entity than the other *Harry Potter* touchpoints owned and/or controlled by Warner Bros. Thus, it is likely that copyrights and the ownership of intellectual property may be key factors in the use of *title tunes* across touchpoints. Nevertheless, Theatre Ventures – Warner Bros.’ division that produces musicals and plays – promoted the *Harry Potter* play on their Facebook page, “sharing” some of the messages published by the *Harry Potter and the Cursed Child* page (the same applies on Twitter).¹⁰⁵ As explained in the previous chapter in relation to Disney, the promotion of a specific branded product can increase interest in other products from that same brand (in this case, the *Harry Potter* brand). This could perhaps explain Theatre Ventures’ decision to promote the play. No matter the reason, though, this highlights how big and complex franchises can get and how branding strategies are not always as coordinated as one might expect. This example also suggests that *title tunes* may not survive the expansion of a brand, or at the very least occupy a lesser role, when the various touchpoints are owned by different entities.

***Harry Potter* and Music Across Touchpoints**

Although I have argued that recurring motifs that function as *title tunes* are created initially for series of films, they can grow out of the movies they are associated with and either stand on their own, as a ring tone for example, or be linked to other touchpoints of a franchise such as a video game. As demonstrated in this chapter, at least some *title tunes* are mobile, and have a commercial afterlife. In *Brand Hollywood*, Grainge refers to Janet Wasko’s research on how cinema is more than ever an advertising medium to support his own theory of why and how movies may be viewed productively as economic multipliers “stimulating markets in advertising, toys, games, consumer electronics and fast food.”¹⁰⁶ Although this technique goes back to the first instalment of the *Star Wars* franchise (1977), he believes it has become of primary importance since the 1990s. This is linked to the concept of total entertainment which would relate to media conglomerates such as Warner Bros. owning a variety of companies that can promote a single product (film) over a

¹⁰⁵ See: Warner Bros. Theatre Ventures, *Facebook*, <https://www.facebook.com/WBTheatreVentures/> (accessed 30 September 2016); WB Theatre Ventures (@WBTheatre), *Twitter*, <https://twitter.com/wbtheatre> (accessed 30 September 2016).

¹⁰⁶ Grainge, *Brand Hollywood*, 32–33.

variety of platforms (cross-promotion).¹⁰⁷ The concept of commercial afterlife is especially important according to Grainge as Warner Bros., amongst others, has “intensified its concern at the turn of the millennium with serials, spin-offs and genres that were based quite specifically on the filmic realization of a pre-sold, inveterately marketable, narrative universe.”¹⁰⁸

Grainge argues that film series could be referred to as “sustained events” (especially big franchises like *Harry Potter* and *The Lord of the Rings*). The challenge in sustained events lies in what marketing strategies should be used in order to keep the levels of excitement up for each movie, avoiding “promotional saturation” while relying on the “orchestration of anticipation.”¹⁰⁹ Grainge believes such sustained events developed the concept of the megabrand phenomenon:

[T]hat can drive synergy across media formats, but that can also obscure the concentrated forms of ownership that rightly stir public unease about conglomerate power and its potential impact on frameworks of cultural consumption and political and creative entitlement.¹¹⁰

That said, a great deal of film franchises target young audiences (teenagers). The targeted audience in this case might not be as well informed as adults on the impact of such conglomerates on culture. While people necessarily age, an emotional attachment made to a brand at a young stage of life might retain some of its power in some cases as the Disney company has tried to profit from. In addition, the high number of film franchises produced by conglomerates nowadays attest that while there might be public unease in some cases, this does not appear to have impacted their ability to generate profits particularly negatively.

Although he does not specifically talk about music, Grainge also introduces a variety of ideas that could be applied to *title tunes* in the context of franchises and film series. As such, he talks about the fact that the experience of films should be seen as a cultural event. In the case of sustained events such as the release of film series, the first movie carries more responsibilities in order to be renewed. To be successful, not only does the event need to be profitable, but also well acclaimed.¹¹¹

¹⁰⁷ Some of the examples cited by Grainge include films from different movie genres, such as *The Matrix* (1999-2003), *Scooby Doo* (2002), and *Batman Begins* (2005). See: Grainge, *Brand Hollywood*, 52–60.

¹⁰⁸ Idem., 59.

¹⁰⁹ Idem., 132–37.

¹¹⁰ Idem., 150.

¹¹¹ Idem., 132.

Associations are made by the audioviewers between the brand name and certain attributes that are featured, may it be linked to the actors, the music, the logo, etc. When used effectively these associations carry much power in the subsequent events: emotional capital. This emotional capital becomes particularly important in subsequent films as well as across all of the touchpoints. Nonetheless, while *title tunes* might be used as a unifying factor within a franchise, the *Harry Potter* case study demonstrated that *title tunes* do not have to be presented in all touchpoints for these to be successful. *Harry Potter* products can survive and create profits without any kind of music (as with some of the stores), with newly-composed music (such as seen in the theatre production), with a mixture of newly-composed music and the *title tune* (such as seen in some of the video games and *Fantastic Beasts and Where to Find Them*), or with a mixture of various cues from the movies that include at times the *title tune* (as seen at the theme parks and the studio tour). Furthermore, I would argue that any cue from the movies might have the potential to create a sense of immersion within the franchise, being part of the brand's identity. Then, why suggest *title tunes* as an important contemporary concept?

In this thesis I have argued that the category of musical fragments I have designated as *title tunes* have the potential to enhance an experience in relation to various products, most especially as people may tune into them more easily than they do if other cues are used (as I personally witnessed at the theme park). Having been featured so often at strategic narrative places in the movies (such as for opening logos and the beginning of the end credits), placing *title tunes* at similar moments within touchpoints could potentially recreate these situations and the emotions associated with them. However, I would argue this is the kind of experience that may be dependent on one's knowledge of a franchise. Someone ignorant of a franchise, or merely knowing it, might not necessarily understand the meaning of a *title tune*, its associations, and most importantly its "baggage." As Henderson argues:

[M]ost Hollywood sequel narratives can be understood without prior viewing of their predecessors, it is nonetheless clear that, at an industrial level, sequel producers tend to assume that their primary audience is comprised of people who have seen its predecessor(s) and, at a textual level, that sequels tend to reward these returning audiences, not only with continuing narrative arcs but also with the other forms of self-referentiality.¹¹²

¹¹² Henderson, *The Hollywood Sequel*, 132.

The presence of *title tunes* across touchpoints could therefore be seen as one of the possible rewards to give to the faithful audioviewers that indeed purchase other touchpoints. It is important to note also that not all touchpoints use music to the same extent, nor is music's role within them necessarily the same. While the play needed music for set changes to fill in the space and time, this is not something that was necessary at the studio tour as nothing moves around while people are visiting. If not all touchpoints work similarly then it makes sense that the *title tune* cannot be necessarily presented in the same way or to the same extent depending on how much music a touchpoint features. In addition, the fact that spin-offs at times associate a *title tune* with a new visual logo is logical given that an older logo might not reflect a spin-off's narrative as accurately as a new one might (as with *Fantastic Beasts and Where to Find Them*). Certain touchpoints also seem to be more important than others, or at the very least, they can reach many more people, having a bigger impact. For example, the targeted audience (i.e. primarily teenagers and young adults) tends to go to the movies more than to the theatre. I would argue that *Fantastic Beasts and Where to Find Them* is consequently more likely to reach more people than *Harry Potter and the Cursed Child*, especially as the play is only performed in London and Broadway, and given that the tickets to see the play are expensive.¹¹³

Overall, my interpretation of the case studies analysed suggests that the musical fragments I designate as *title tunes* are a very useful and strategic tool to use in most cases. While this thesis has focused on defining and developing a sense of the most common use of *title tunes*, the conclusion focuses on the possible future of *title tunes*. As is demonstrated, it is possible that certain exceptions might become the norm.

¹¹³ The play premiered in Broadway in April 2018. See: Rowling, J.K. 'US', *Harry Potter and the Cursed Child*, <https://www.harrypottertheplay.com/us/> (accessed 6 July 2017).

Conclusion

[P]romotion and text, or ad and art, are merging, with no clear line between them.¹

Jonathan Gray

In April 2017, the Audio Branding Academy announced that it was about to present “the first ever International Sound Awards [at the Reeperbahn Festival] [...]. Under the motto ‘Make the world sound better!’ the best and most innovative sound concepts and sound solutions [were] honoured”.² The festival, which was held in Germany in September 2017, hosted the fifth edition of the Audio Branding Awards. As illustrated through this example and as demonstrated in this thesis, sonic branding has been increasingly influential over the entertainment and the advertising industries over the past decades. Music has been given much power in multiple instances, being a defining feature of certain brands. The argument presented in this thesis is that particular musical motifs – designated here as *title tunes* – may be understood to have become imbued with particular qualities and thus represent specific film series and franchises, not only within the movies they are associated with, but also with other linked commodities such as video games. I have suggested that over the last fifty years, *title tunes* have become increasingly important in the promotional campaigns for certain film series, likely working at the very least as a familiar element (or a reward) for audioviewers aware of the movies, as well as facilitating the feeling of immersion in specific story worlds.

Summary of this Thesis

This thesis has focused on the notion of the branding of music in film franchises from Hollywood from the 1960s to now. Drawing upon my analyses of numerous films, I suggest that the use of particular recurring musical motifs (*title tunes*) may be understood to function as a branding tool in certain film franchises. As was explained in the first chapter, seriality in the film industry has been present almost since cinema’s inception. While the synchronisation of sound was not possible at first, music was still an essential component (mainly through live performances) and performers were advertised as an attraction. With the introduction of synchronised sound, branding techniques that use music shifted. Multiple movies

¹ Gray, ‘Texts That Sell’, 322.

² (((ABA))) Audio Branding Academy. E-mail correspondence with author. 9 April 2017.

turned to the use of theme songs, which could then be sold as sheet music. While recurring themes did not seem to be the norm for sequels of feature film length, they seem to have played a more important role in chapter plays, such as *Don Winslow of the Navy*. The *James Bond* franchise, which has inherited various attributes from chapter plays, may well be the first franchise to have used musical motifs that correspond to my definition of *title tunes*.

The concept of the *title tune* was recognised via audiovisual textual analysis. From the case studies analysed, I would argue that musical fragments that correspond to the concept of *title tunes* are used as a promotional tool, even though they have not yet been acknowledged by the industry. These motifs share commonalities as elaborated in the second chapter. While it emerged from the sample of films analysed that different movie genres employ them to a greater or lesser degree, it seems that these recurring motifs must at the very least be used at important narrative moments within their film series. These musical fragments must, furthermore, be used in promotional campaigns (like trailers) and across more than one film to acquire their branding power. While it is my belief that certain arrangements from the initial film might carry additional emotional power (at times used as a nostalgic trigger as described in the fourth chapter), *title tunes* may be perceived as dynamic entities. Indeed, the group of motifs I categorised and labelled as *title tunes*, in most cases evolve over time. My interpretation of the case studies also suggests that more than one *title tune* can be used in a single franchise as was discussed in relation to *Star Wars*. Where multiple components are involved, not all the components may be used to the same extent across all the movies (a point elaborated in the third chapter in relation to *James Bond*). The analysis of the *Harry Potter* franchise in the fifth chapter also revealed that recurring motifs that function as *title tunes* are at times used across different touchpoints of a franchise, but as different touchpoints require music to varying degrees and as these touchpoints might be created by intermediaries, *title tunes* might not be used to the same extent and might even be omitted at times. It is also important to note that the case studies I have analysed are drawn from a range of studios, such as Warner Bros. with *Harry Potter*, Paramount with *The Godfather*, Lionsgate with *The Hunger Games*, etc.

I would argue that the category of motifs that I define as *title tunes* also has various functions. It could be said that these motifs are used to provide a sense of unity within film franchises. Additionally, in certain cases, they might be used as incentives to watch or purchase some of the related products (as in trailers which

are incentives themselves), as they seem to have become over time defining features of the brands they represent. Furthermore, as *title tunes* may be associated with signature visuals and / or are used at strategic narrative moments within the films, they have the possibility of creating certain moods very quickly. It is my belief that they may also enhance the experience of watching a specific movie by encouraging the recall of emotions associated with past experiences, that is for the people aware and somewhat fond of each brand in question.

From the sample of films analysed for this thesis, I would argue that *title tunes* have become simplified and shorter over time, relatively speaking. For example, the oldest *title tune* analysed – from the *James Bond* franchise – could in fact be regarded as much more complex than that of *The Hunger Games*. As explained in the first chapter, various aural trends on the radio have influenced televisual and cinematic media (and vice-versa), including the use of theme songs and jingles. Therefore, it would only make sense that feature films are influenced by trends from different media, including the concept of using a short and distinct sonic logo to represent an overall brand. While *title tunes* are fragments of themes, they are now turned into sonic logo type melodies in trailers (that is in the case studies analysed). In that regard, *The Hunger Games* franchise shows how much the use of music in adverts might have an influence on film music as the franchise's *title tune* is a sonic logo within the films themselves, rather than a fragment of a musical theme.

Overview of the Primary Case Studies

Various case studies were discussed in this thesis, each providing information on different aspects of *title tunes*. Table 12 summarises some of the key information provided in the previous chapters (listing the case studies that feature a *title tune* and those that do not). The film franchises were divided by movie genre and listed in chronological order of release within those categories. While this table is a useful tool, it does not show the extent to which a *title tune* might be presented within all the movies of a series, how it evolves or how many components it comprises. Such information can, however, be found in appendices 3-8, which contain more detailed analyses of each case study.

While this thesis has focused primarily on case studies that feature a *title tune* and as such use sonic branding techniques in a specific and similar way, not all the franchises analysed have used musical motifs in such a way as illustrated in this

table. In the case of Marvel's superhero movies, the omission of recurring themes and of the concept I labelled *title tunes* might result from the fact that Marvel created a universe ("the Marvel Cinematic Universe") rather than individual and separate film series and television series. All the films are intertwined as seen in Diagram 1 (the arrows indicate how the narrative of one movie influenced the narrative of another film independent of the phase they are in). Similarly, Table 13 indicates which characters have been involved in each film. In comparison, Diagram 2 shows just how very few pieces of music were reused in the different movies already released.³ Table 14, furthermore, lists the various television series that were released as part of Marvel's Cinematic Universe, yet it must be said that none of these have reused musical themes from the movies so far. One of the reasons why musical fragments that function as *title tunes* are not featured in the Marvel Cinematic Universe could well be simply because of logistics. The fact that so many different composers and directors were called on to work on the different movies and television series (with each perhaps having a different vision of what should be done musically) and the fact that some of the movies and television series were made simultaneously could also be one of the reasons why the use of musical fragments that function as *title tunes* has not really been considered yet as an option.⁴

³ Apart from *Avengers: Age of Ultron* and *Guardians of the Galaxy vol. 2*, the recurring pieces of music were heard very briefly in the movies (see appendix 8 for more information).

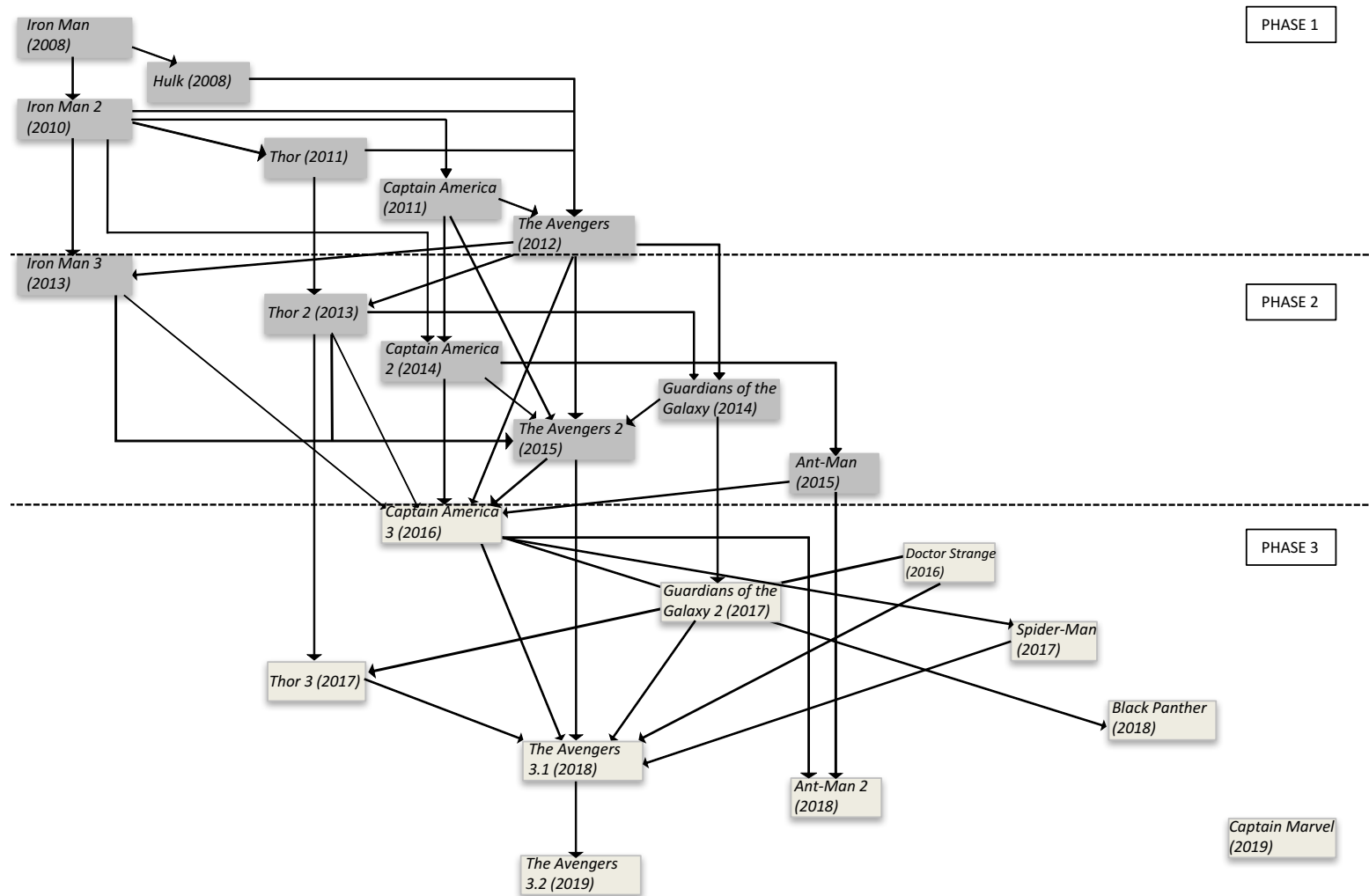
⁴ This could, however, change in the future as some of the films have used recurring themes (such as the two *Guardians of the Galaxy* movies).

Table 12 - Data summary of case studies

Title	Year of release	Number of movies analysed	Does it feature a recurring theme?	Does it feature a title tune?	Was the title tune used in every movie?
ACTION / ADVENTURE / THRILLER MOVIES					
<i>James Bond</i>	(1962-)	24*	Yes	Yes	Yes
<i>The Godfather</i>	(1972-1990)	3	Yes	Yes	Yes
ANIMATION					
<i>Cinderella</i>	(1950-2015)	3 (+ 1 remake)	Yes	Yes	Yes
<i>Toy Story</i>	(1995-)	3*	Yes	No	N/A
<i>Monsters Inc.</i>	(2001-2013)	2	Yes	No	N/A
COMEDIES					
<i>The Pink Panther</i>	(1963-1993)	8	Yes	Yes	No
<i>Father of the Bride</i>	(1991-1995)	2	Yes	Yes	Yes
<i>Bridget Jones</i>	(2001-2016)	3	No (but songs, yes)	N/A	N/A
<i>The Pink Panther (remake)</i>	(2006-2009)	2	Yes	Yes	Yes
FAMILY MOVIES					
<i>Honey I shrunk the kids</i>	(1989-1997)	3	No	N/A	N/A
<i>Princess Diaries</i>	(2001-2004)	2	Yes	No	N/A
SCIENCE-FICTION / FANTASY					
<i>Star Wars</i>	(1977-)	7*	Yes	Yes	Yes
<i>Harry Potter</i>	(2001-2011)	8	Yes	Yes	Yes
<i>The Hunger Games</i>	(2012-2015)	4	Yes	Yes	Yes
SUPERHEROES / SUPERVILLAINS					
<i>Iron Man</i>	(2008-2013)	3	No	N/A	N/A
<i>Hulk</i>	(2008)	1	N/A	N/A	N/A
<i>Thor</i>	(2011-2017)	2*	No	N/A	N/A
<i>Captain America</i>	(2011-2016)	3	Yes	No	N/A
<i>The Avengers</i>	(2012-)	2*	Yes	No	N/A
<i>Guardians of the Galaxy</i>	(2014-)	2*	Yes	No	N/A
<i>Ant-Man</i>	(2015-)	1*	N/A	N/A	N/A

* Indicates franchises for which at least one other movie has been planned or was released since the analyses were undertaken.

Diagram 1 - How The Avengers' movies' narratives are connected



- The movies are classified in chronological order of release (older movies at the top). Some movies from phase III have not been released so far (none of them were analysed in depth). They are listed in the order they are meant to be released.

** Stan Lee (involved in the creation of many comic book characters like Spider-Man, Hulk, Fantastic Four, Iron Man and Thor) appears in all the movies released so far (cameo appearances).

Table 13 - Additional information on The Avengers Franchise						
Film title	Director	Composer	Music supervisor	Year released	Superheroes (& some of the other characters) in the film	Superheroes (& some of the other characters) in the end credit scene(s)
<i>Iron Man</i>	Jon Favreau	Ramin Djawadi	Dave Jordan	2008	Iron Man, War Machine	Nick Fury, Iron Man
<i>The Incredible Hulk</i>	Louis Leterrier	Craig Armstrong	Dave Jordan	2008	Hulk	Iron Man, General Ross
<i>Iron Man 2</i>	Jon Favreau	John Debney	Dave Jordan	2010	Iron Man, Black Widow, War Machine, Fury	Phil Coulson, Fury (Thor's hammer)
<i>Thor</i>	K. Branagh	Patrick Doyle	Dave Jordan	2011	Thor, Hawkeye	Nick Fury, Dr Selvig, Loki
<i>Captain America The First Avenger</i>	Joe Johnston	Alan Silvestri	Dave Jordan	2011	Captain America, Bucky, Fury	Nick Fury, Captain America
<i>The Avengers</i>	Joss Whedon	Alan Silvestri	Dave Jordan	2012	Iron Man, Captain America, Black Widow, Thor, Hulk, Hawkeye, Nick Fury	Thanos, Iron Man, Thor, Hulk, Hawkeye, Black Widow, Captain America
<i>Iron Man 3</i>	Shane Black	Brian Tyler	Dave Jordan	2013	Iron Man, War Machine	Iron Man, Hulk
<i>Thor: The Dark World</i>	Alan Taylor	Brian Tyler	Dave Jordan	2013	Thor, Captain America	Asgardians, Taneleer Tivan
<i>Captain America: The Winter Soldier</i>	Anthony & Joe Russo	Henry Jackman	Dave Jordan	2014	Captain America, Black Widow, The Falcon, Bucky, Fury, Crossbones	Scarlet Witch, Quick Silver, Bucky
<i>Guardians of the Galaxy</i>	James Gunn	Tyler Bates	Dave Jordan	2014	Star Lord, Gamora, Drax, Groot, Rocket, Yondu, Ronan, Thanos, Taneleer Tivan, Nebula	Taneleer Tivan
<i>Avengers: Age of Ultron</i>	Joss Whedon	Brian Tyler & Danny Elfman	Dave Jordan	2015	Iron Man, Captain America, Hulk, Thor, Hawkeye, Black Widow, Scarlet Witch, Vision	Thanos
<i>Ant-Man</i>	Peyton Reed	Christophe Beck	Dave Jordan	2015	Ant-Man, Falcon	Captain America, Falcon, Bucky
<i>Captain America: Civil War</i>	Anthony & Joe Russo	Henry Jackman	Dave Jordan	2016	Captain America, Iron Man, Bucky, Black Widow, Spiderman, Black Panther, Scarlet Witch, Ant-Man	Black Panther, Bucky, Captain America, Spiderman
<i>Doctor Strange</i>	Scott Derickson	Michael Giacchino	Dave Jordan	2016	Dr Strange, Ancient One, Baron Mordo, Wong, Kaecilius	Dr Strange, Thor, Baron Mordo, Jonathan Pangborn
<i>Guardians of the Galaxy Vol. 2</i>	James Gunn	Tyler Bates	Dave Jordan	2017	Star Lord, Gamora, Drax, Groot, Rocket, Yondu, Nebula, Stakar Ogord, Ego, Mantis, Ayesha	Groot, Star Lord, Stakar Ogord, Ayesha, Adam Warlock, Stan Lee, the Watchers
<i>Spider-Man: Homecoming</i>	Jon Watts	Michael Giacchino	Dave Jordan	2017	Spiderman, Iron Man, Captain America, Vulture, Flash Thompson	Captain America, Vulture, The Scorpion
<i>Thor: Ragnarok</i>	Taika Waititi	Mark Mothersbaugh	Dave Jordan	2017	Thor, Hulk, Loki, Hela, Grandmaster	Thor, Loki, Grandmaster

Diagram 2 - How The Avengers movies are related musically

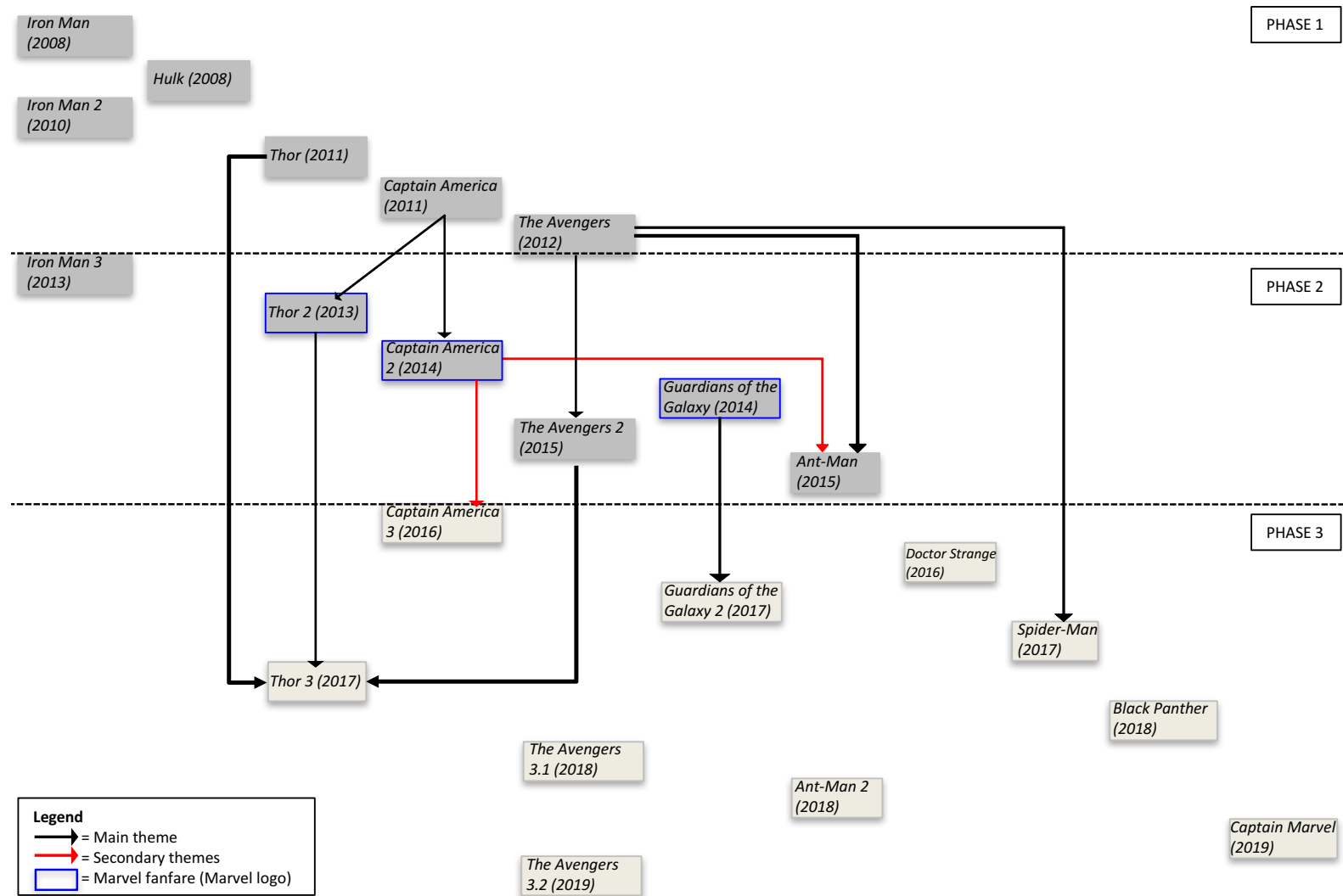


Table 14 - Additional information on The Avengers Franchise (television series)					
NAME OF TELEVISION SERIES	COMPOSER	MUSIC SUPERVISOR	NUMBER OF SEASONS	YEAR OF RELEASE	NETWORK
<i>Agents of S.H.I.E.L.D.</i>	Bear McCrary	-	5 seasons (so far)	2014-	ABC (owned by Disney)
<i>Agent Carter</i>	Christopher Lennertz	Dave Jordan and Jennifer Ross	2 seasons (cancelled)	2015-2016	ABC
<i>Daredevil</i>	John Paesano	-	2 seasons (renewed)	2015-	Netflix
<i>Jessica Jones</i>	Sean Callery	-	2 seasons (renewed)	2015-	Netflix
<i>Luke Cage</i>	Adrian Younge and Ali Shaheed Muhammad	Gabe Hilfer, Season Kent, Dave Jordan, and Jojo Villanueva	1 season (renewed)	2016-	Netflix
<i>Iron Fist</i>	Trevor Morris	-	1 season (renewed)	2017-	Netflix
<i>The Defenders</i>	John Paesano	-	1 season (so far)	2017	Netflix
<i>Inhumans</i>	Sean Callery	Mandi Collier and Frankie Pine	1 season (so far)	2017	ABC
<i>The Punisher</i>	Tyler Bates	-	1 season (renewed)	2017-	Netflix

Other franchises that have recently started to create additional series under the same brand (“super-franchise”), have in contrast managed to reuse music across their films, such as *Harry Potter* with its spin-off *Fantastic Beasts and Where to Find Them*, as well as *Star Wars* with its spin-off entitled *Rogue One*. Other examples, although not analysed here, include *The Lord of the Rings* (2001–2003) and its prequel trilogy *The Hobbit* (2012–2014), as well as *Rocky* and its spin-off *Creed*.⁵ That said, these franchises have not yet released close to as many movies as Marvel, or movies that focus on as many different characters. Additionally, these franchises did not originally plan to have spin-offs or character cross-overs in comparison to the Marvel Cinematic Universe.

Another reason that could explain Marvel’s choice of not featuring musical fragments that function as *title tunes* could relate to the concepts of market saturation and originality; if too many film series use the same techniques, they could perhaps be perceived as less unique than other franchises that avoid these techniques altogether. Marvel’s choice could then be to stand out from other blockbuster franchises by avoiding a concept that might eventually be dismissed or considered old-fashioned. Just as people started to complain about jingles in the 1940s as explained in the first chapter, it is possible that what I label *title tunes* will suffer the same fate, eventually be linked to noise pollution, and be used less frequently.

Nonetheless, although the Marvel Cinematic Universe does not feature musical fragments that would correspond to the notion of *title tunes* as of yet, there are indications that it might be moving in that direction. Indeed, and as shown in Diagram 2, the main theme from *The Avengers* has been used in a few movies (in accordance to most of the commonalities mentioned in chapter 2 – see appendix 8). While it was not used in the promotional campaigns of the movies analysed, this theme has recently been used in the official trailer of the upcoming movie *Avengers: Infinity War*.⁶ While this theme cannot be labelled a *title tune* until the release of more trailers and movies that feature it, I would argue it is likely that the theme will continue to be used in the future in a similar fashion in the trailers (transformed into

⁵ While these films use recurring themes across their movies, a detailed analysis would be needed to confirm if those themes could qualify as *title tunes* or not.

⁶ The trailer was released in November 2017 (hence why this information is not included in the appendix). See: Marvel Entertainment, *Marvel Studios’ Avengers: Infinity War Official Trailer*, YouTube, 29 November 2017, <https://www.youtube.com/watch?v=6ZfuNTqbHE8> (accessed 29 November 2017).

a sonic logo type melody at the end of the trailer, heard while the visual logo of the film is seen).

Possible Future Conventions

Styles are made, modified, and developed by composers and performers, both as individuals and as groups. The tendency toward stylistic change results not only from the musician's conscious aesthetic intent but also from the fact that the composer and performer, by their very nature as creators and makers, regard the traditions and styles which they inherit from their predecessors as a challenge – as a more or less fixed, recalcitrant material, whose resistance to change and modification the true artist delights in overcoming and conquering.⁷

Leonard Meyer

As suggested in this thesis, *title tunes* share musical commonalities dictated both by film music's heritage as well as advertising techniques. Still, these commonalities appear to be changing. As explained above by Meyer, styles are dynamic entities and tend to change. In the case of *title tunes*, the analysis of a few film series suggests that pop music might eventually come to play a more important role in this concept. Indeed, these film series have tried to appropriate certain pop songs to their franchise by repeating their use not only within a single film, but rather across different movies and/or trailers for their movies. Unlike, *Rocky* and the *Bourne* franchises (discussed in the second chapter), however, these songs do not feature long instrumental sections.

This was for example the case in *Bridget Jones*. As such, the first and third films featured the main protagonist in a very similar setting and context (single and alone on her birthday) at the very beginning of those two movies, with the song "All by Myself" used diegetically. This song was used at a very strategic place being the first thing audioviewers hear following the opening logos and their music. Yet, instead of lip syncing to the entire song as she did in the first film, this time after a while Bridget tells the song (or perhaps the stereo / Céline Dion) to "Fuck off" and lip syncs to the song "Jump Around" instead. In this case, I would argue it gives the audioviewers aware of the previous two films the impression that Bridget has evolved since the franchise first started. Part of this scene (with the same song) was

⁷ Meyer, *Emotion and Meaning in Music*, 69.

also used in one of the trailers to introduce the new storyline (heard for about 10 seconds towards the beginning).⁸ While two other songs from the first and second movies have also been reused in the second and third films (“Magic Moments” heard in both the first and the second instalments as well as “Let’s Get It On” in the second and third films), these songs were not used in the trailers of any of the three films (see appendix 5.3 for more information).⁹

Other films franchises have also reused songs within their movies, as well as for some of the trailers of those movies, including *Princess Diaries*. In both films, the song “Miracles Happen” was heard at strategic places (for example at the end of the first film and at the beginning of the second as Mia flies to Genovia in both instances). The song was also used at the beginning of the trailer of the second film, and scenes from the first movie were included in the music video of the song (for more information, see appendix 6.2).¹⁰ To a certain extent, Disney tried to associate the song with this franchise. In a similar way, the song “Hooked on a Feeling” featured in the movie *Guardians of the Galaxy* (2014) was used in the trailers of the first film (towards the middle),¹¹ as well as some of the trailers for its sequel (this time at the very beginning).¹²

While the use of instrumental *title tunes* will most probably continue, it is possible that more pop songs will be used similarly to the examples mentioned above.

⁸ Movie Trailers, *Bridget Jones’s Baby Official International Trailer #1 [2016 HD] [Comedy]*, YouTube, 23 March 2016, <https://www.youtube.com/watch?v=zQkOY5H5d2g> (accessed 5 July 2016).

⁹ There are other instances in different film series of recurring pop songs, although these songs are not used in the trailers. For example, *Iron Man 2* and *The Avengers* have both used the song “Shoot to Thrill” to depict Iron Man flying to two different locations in the movies. In *Iron Man 2*, the song is heard as Iron Man arrives at the Stark Expo (around 00:05:26). In *The Avengers*, the song is heard as Iron Man arrives to battle and capture Loki (around 00:42:10). However, it was not used in any of the other films. More information can be found in appendices 8.1 and 8.5.

¹⁰ See: DisneyMoviesOnDemand, *The Princess Diaries 2: Royal Engagement*, YouTube, 9 February 2012, <https://www.youtube.com/watch?v=CFilK3cxguU> (accessed 1 March 2016); DaviHSM, *Miracles Happen – Myra*, YouTube, 6 April 2008, <https://www.youtube.com/watch?v=mwnLpchxx64> (accessed 1 March 2016).

¹¹ Movieclips Trailers, *Guardians of the Galaxy Official Trailer #1 (2014) - Chris Pratt, Marvel Movie HD*, YouTube, 18 February 2014, <https://www.youtube.com/watch?v=2XltzyLcu0g> (accessed 26 April 2016).

¹² The song “Hooked on a Feeling” was, however, not used in the second instalment of *Guardians of the Galaxy*. See: Marvel Entertainment, *Guardians of the Galaxy Vol. 2 Sneak Peek*, YouTube, 19 October 2016, <https://www.youtube.com/watch?v=2WhQcK-Zaok> (accessed 20 October 2016).

Although I do not believe this signals the end of *title tunes* as we know them now (especially as certain film franchises such as *James Bond* are highly likely to continue to produce movies for a few more years), I would argue it could certainly influence newer franchises that try to stand out; after all, the licensing of songs has in the past had an impact on the film music scene. These three film series, moreover, highlight that music possibly works as a signature tool for music supervisors as well (not only for film franchises and composers)¹³ as all three have hired the same music supervisors for their sequels (Nick Angel for *Bridget Jones*, Dawn Solér for *Princess Diaries* and Dave Jordan for *Guardians of the Galaxy*).¹⁴

Areas for Future Research

This thesis has explored one of the ways through which music is branded in film franchises, by looking specifically at the concept I labelled *title tunes*. As little research has so far focused on sonic branding's impact on the film industry, more research would, then, need to be undertaken on various matters. While the first chapter explored what I believed to be some of *title tunes*' precursors, more research on the use of recurring themes in chapter plays and sequels from the 1930s-1950s should be conducted on a larger scale to confirm my conclusions as this is the first study of music in older forms of seriality within the film industry. Ideally, some of this research should be archival (at times looking through the licensing information held in studio records). The entertainment industry's use of sonic branding strategies, such as fanfares for opening logos, could also provide additional information on the limitations of *title tunes* regarding their longevity, to what extent they can be omitted, and their dynamicity.

Industry research could usefully also be conducted to test the reality of the *title tune* concept among creative practitioners. The research could help to establish whether the concept is part of a deliberate strategy adopted by the different agencies involved in their creation. The research could tackle some of the more speculative claims made in this thesis, such as whether *title tunes* are indeed consciously used as a nostalgic tool. Such future research should as well explore how different composers perceive the concept of *title tunes* in different contexts (when they

¹³ Music supervisors usually oversee all the musical related aspects of films and television series. They have a say on the composer's job, and are in charge of selecting most (if not all) the pre-existing songs to be used.

¹⁴ Dave Jordan has been the music supervisor for all the movies released in connection to the Marvel Cinematic Universe so far.

composed the *title tune*, when they are using one composed by someone else, and in film series that they are not involved in). This kind of research could also usefully consider the different intermediaries' roles in the creation of *title tunes*.

Title tunes' place on sound tracks could also be researched. While the occurrences of *title tunes* were most often non-diegetic in the films analysed, most of the musical motifs I designate as *title tunes* were used at least once diegetically within their related movies. This was the case for the *James Bond* franchise (in *Octopussy* – the thirteenth movie – see appendix 3.1), *The Godfather* franchise (once in each movie – see appendix 3.2), the *Cinderella* franchise (in the first animated film – see appendix 4.1), the *Harry Potter* movies (in the first instalment – see appendix 7.2), and *The Hunger Games* franchise (in all four films – see appendix 7.3). Although the musical fragments I have labelled as *title tunes* are technically unheard by the protagonists on most occasions, they still seem to emerge from the specific story worlds of the films. In "The Non-Diegetic Fallacy: Film, Music, and Narrative Space", Ben Winters in fact argues that film music at times "play[s] an active role in the diegesis while still appearing 'unheard' by its characters".¹⁵ More research could as such focus on how branding plays a role in regard with music's place in the story worlds of film franchises.

Future research should also extend the current scope of this study to understand how the concept of *title tunes* might work in movie genres not analysed, such as horror films, as well as different industries. For instance, it would be interesting to research how Bollywood and independent production companies use recurring themes in their movies (if at all) and how it is similar or dissimilar to what is seen in mainstream franchises from Hollywood. It could also be interesting to survey people and conduct various experiments to investigate how effective *title tunes* are in different contexts (perhaps facilitating the feeling of immersion and recalling past experiences). These surveys and experiments could explore the effectiveness of a *title tune* when audioviewers watch a movie for the first time, versus when they rewatch it, as well as when audioviewers watch the trailer of those movies. These surveys and experiments could also focus on different age groups and see how different people respond to the use of *title tunes* (fans versus non-fans).

¹⁵ Winters, Ben. 'The Non-Diegetic Fallacy: Film, Music, and Narrative Space', *Music & Letters* 91, no. 2 (2010): 243.

Additionally, although the focus of this research is on the place of music in film series, recurring musical themes and motifs do exist in standalone movies where they can be used in promotional settings as well. Consequently, the relationship between sonic branding and standalone films still needs to be explored. In fact, though not discussed in great length in this thesis, sonic branding is not exclusive to newly-composed music. Pre-existing classical music is as well used in a commodified way at times, in both adverts and in films.¹⁶ Future research could thus explore the implications of using pre-existing music from the public domain as a branding strategy in film series (such as Rossini's "William Tell Overture" in *The Lone Ranger* franchise) and see whether this could in any way be detrimental to a brand as other competitive brands could use it as well in any way they want.

Concerning the movies' paratexts, future research could focus on a variety of issues. While trailers seem to have been influenced by sonic branding techniques as the recent trailers analysed featured sonic logo type melodies within them (based on the *title tunes*), external factors that might have led towards that move should be investigated. As such, have sonic branding companies (such as CORD) played a role in how music is now used in trailers? Furthermore, the power of *title tunes* (or branded music in general) within other franchise related commodities is still obscure. It could be interesting to carry out research to see if the presence of a *title tune* in a related franchise video game might increase a player's performance of a game, if a player reacts to it or even notices it.

Finally, more research should be done on the potential financial impact of *title tunes* when utilised, as well as how marketing campaigns might be set up to exploit them. After all, film studios spend millions of dollars when marketing films (New Line for example allocated a budget of \$145 million to market *The Lord of the Rings* trilogy in the early 2000s, while the production budget was of \$281 million).¹⁷ Moreover, and as argued by a marketing expert:

Marketers and filmmakers are often quietly at war. The most common comment you hear from filmmakers after we've done our work is 'This is not my movie,' Terry Press, a consultant who used to run marketing at Dreamworks SKG,

¹⁶ British Airways' adverts have often been linked to the flower duet from *Lakmé* (by Léo Delibes) for example.

¹⁷ Grainge, *Brand Hollywood*, 132, 136.

says. I'd always say, 'You're right – this is the movie America wants to see.'¹⁸

From Tad Friend's article, it seems evident that there is no consensus at times between the marketers and the filmmakers on how a movie should be marketed. While his article focuses on standalone films, it could be interesting to look at marketing strategies used in the context of film franchises and explore who makes decisions in relation to the selection of music in those contexts.

Final Thought

While I would argue that the power of *title tunes* is in part dependent on the audioviewers' knowledge of the different franchises in question, it is clear that, as argued by Grainge and as demonstrated in this thesis, "sound has become something to brand, a form of 'added value'."¹⁹ As the analyses undertaken for this thesis indicate, film music is now used as a commodity that may help define a brand and all it represents. While some might argue that film music has always been a commodity, this concept has evolved. The data collected here suggests that scores are now viewed as a feature from which it is possible to extract and profit from very short motifs. In this sense, the notion of the *title tune* may be understood as a particular musical response to Hollywood's dual character as business and art.

¹⁸ Terry Press cited in: Friend, Tad. 'The Cobra: Inside a Movie Marketer's Playbook', *The New Yorker*, 19 January 2009.

¹⁹ Grainge, *Brand Hollywood*, 104.

Glossary¹

Ambient sound: Any sound heard in any given scene that is in the background. In his book *Film, A Sound Art*, Michel Chion furthermore argues that ambient sound “inhabits the space without raising the question of the location of its specific source(s) in the image.”² This includes, for example, wind, indistinct chatter, etc.

Audioviewers: As Chion contends, movies are an audiovisual experience, involving both sight and hearing. As such, people experiencing it should be referred to as audioviewers, rather than “viewers” or “spectators.”³

Background/foreground music: Music is defined to be in the background or the foreground depending on its place on the sound track. For example, if no other elements are heard on the sound track, the music is referred to as being in the foreground (being the most important audio element to be heard). Conversely, if music is heard while a conversation takes place, then the music is said to be in the background (as most likely audioviewers will not focus specifically on the music). Very often, a cue is heard partly in the background and partly in the foreground (referred to as being a combinatory occurrence). Rarely, a hybrid occurrence happens, meaning that while there might be dialogues on the sound track, the music is considered to be in foreground (and vice-versa).

Compilation score: As described by Jeff Smith in his book *The Sounds of Commerce*, the compilation score is a specific type of pop score. It developed in the sixties and “presented a series of self-contained musical numbers, usually prerecorded songs, which were substituted for the repeated and varied occurrences of a score’s theme.”⁴ The compilation score can either only feature these musical numbers, or feature them alongside “more conventional forms of atmospheric underscore.”⁵ In the compilation score, the songs are chosen and placed at strategic places to achieve what a traditional score can do (such as to create or emphasise a certain mood).⁶

¹ Some of the definitions provided in this glossary are literal (or slightly modified) copies of what is written in the thesis.

² Chion, *Film, a Sound Art*, 467.

³ Idem., 468.

⁴ Smith, *The Sounds of Commerce*, 154–55.

⁵ Idem., 155.

⁶ Ibid.

Cross-over: A cross-over corresponds to when two or more characters meet or fictional universes merge in movies. A recent example is seen in the movie *Batman v Superman: Dawn of Justice* (2016).

Cue: For this project, a cue refers to a chunk of music heard without any significant musical interruption on the sound track. A cue starts after a musical silence of some variable length. Furthermore, a cue is only considered ended when there is no more music. Therefore, cues sometimes include transitions between different styles of music, and different narrative status, e.g. from diegetic to nondiegetic. A cue can also refer to specific tracks sold on a film's soundtrack album. When talking about cues from a soundtrack album, this is indicated in the text.

Diegesis: a film's narrative.

Diegetic/nondiegetic music: The term nondiegetic music refers to music that is heard outside the scope of the diegesis. As such, the characters in the story do not hear the music, only the audioviewers do. The term diegetic music refers to music that is heard by the characters, therefore part of the narrative. In his book, Chion argues this concept can be applied to any sound, with for example dialogues corresponding to diegetic sounds and voice-over narrators as nondiegetic sounds.⁷

End credits: a list of the cast and crew that worked on a specific film. This list is shown at the end of the movie and lasts a few minutes (usually shorter than 10 minutes). The end credits generally feature music.

End credits scene: An end credits scene is not a compulsory feature of movies. It consists of a short sequence (usually not more than 1-3 minutes in duration) in which some of the protagonists from the film enact a scene which will most likely hint at a sequel (creating a set of expectations). It is therefore used mostly for film series, but not exclusively (some films will instead show bloopers from the films, rather than a mini supplemental scene). It is a feature particularly important in the superhero movies, but is not exclusive to them. As its title hints, the scene happens during the end credits. Usually, there will be a break in the end credits to show this sequence, but certain films will split the screen in two, showcasing the end credits scene on one side, and continuing listing the names of the people that worked on

⁷ Chion, *Film, a Sound Art*, 480–81.

the film on the other side of the screen. Also important to note is that, while not all movies have end credits scenes, some showcase more than one, as can be seen in the movie *Captain America – Civil War* (2016) – with both a mid-credits scene (seen towards the middle of the end credits) and a post-credits scene (seen at the very end of the end credits).

Epilogue: An epilogue is the opposite of an opening scene. It is not used in all movies and generally it features some of the protagonists in a future setting. It can be similar at times in terms of content to an end credits scene, yet this sequence will happen prior to the beginning of the end credits. An example of an epilogue can be seen in the movie *Harry Potter and the Deathly Hallows – Part 2* (2011).

Film series: A film series is a series of films that share something in common. This usually includes an overall continuous narrative, sometimes the same directors (although it is not essential as seen with the *Harry Potter* franchise [2001-2011]) as well as some, if not the majority, of the actors. More than one film series can be linked to the same franchise if remakes or spin-offs are created. In that case, not all the attributes (which would correspond to characters, plot, logos, music, costumes, sets, etc.) will be identical from one series to another within the same franchise. The definition of a film series is to a certain extent akin to the definition of a television series.

Franchise: In this context and as defined by the Oxford dictionaries online, a franchise would correspond to “[a] general title or concept used for creating or marketing a series of products, typically films or television shows”,⁸ such as *the Lord of the Rings* franchise. It encompasses more than just the movies and /or television series themselves; it includes other products such as toys, music, video games, etc. that are marketed as being part of a franchise. This does not, however, include products that were produced by third parties (including parodies).

Idée fixe: This term was first used by composer Hector Berlioz to designate a recurring musical theme used obsessively in a piece. He first used it in his *Symphonie Fantastique*. The concept of the *idée fixe* is an ancestor to Wagner’s leitmotif.

⁸ Oxford University Press. ‘Franchise’, *Oxford Dictionaries Online*, <https://en.oxforddictionaries.com/definition/franchise> (accessed 28 October 2014).

Jingle: As Robynn Stilwell argues, a jingle is “A short musical composition designed to promote a product, normally with text but sometimes purely instrumental. A jingle typically combines a simple couplet or quatrain of easily remembered, rhyming advertising copy with a melodic “hook” that will implant itself in the listener's memory and carry its commercial message with it.”⁹

Leitmotif: Leitmotifs are repeated themes within a musical work associated with a character, place, situation or emotion. This term has also been applied to films, where they are associated with things (characters, places, etc.) in the diegesis.

Listener fatigue: As Daniel Jackson contends, “Very high frequency of exposure will tend, in many instances, to lessen the effectiveness of any sound to draw attention.”¹⁰ This can be described as listener fatigue.

Main Theme: A main theme differs from other musical themes heard in a film as we usually hear it for the opening titles and/or end credits (also referred to as main title). It also generally represents the most heard theme in a given film.

Main Title: As Fred Karlin and Rayburn Wright explain in their book *On The Track*, main title refers to the music that is composed for the main titles (opening titles) of a film.¹¹ It may also be called main theme.

Mickey-Mousing: Emilio Audissino defines Mickey-Mousing as “A film music technique aimed at adhering closely to the visuals through a tight series of explicit synch-points where musical gestures duplicate visual actions.”¹²

Motif: A motif corresponds to a short musical fragment featuring a particular musical idea. This musical idea can feature a distinct melody, harmony, and/or rhythm. The motif is considered to be the smallest unit of a theme. Sometimes, a motif can also be referred to as being a “cell.”

Opening logos: Various logos will usually be shown at the beginning of movies. These logos will highlight the production company, for example. The logos can be

⁹ Stilwell, “Jingle.”

¹⁰ Jackson, *Sonic Branding*, 141.

¹¹ Karlin and Wright, *On the Track*, 499.

¹² Audissino, *John Williams's Film Music*, 248.

seen either before the first scene of a film, or they can be blended into the beginning of the movies (with the opening credits, the first scene, or an animated opening credits scene) – as seen for example in some of the *Harry Potter* movies. If the logos are shown before the first scene, the film's score might be heard over them (to a certain extent working as a bridge between the logos and the first scene).

Opening scene: An opening scene in a film is similar to a prologue for a book. It is a short sequence that sets the tone of the film and introduces some of the characters. It is also usually a scene that happens prior to the film's opening titles although this is not always the case.

Opening titles: Some movies feature part of their credits (usually the film's title, the name of the director and some of the actors) towards the beginning of said films. They typically do so by using the same font/colours that were used for the promotion of the film. The opening titles can happen in a variety of formats. Either these credits will be shown over a black screen, and/or they will be shown over the opening scene. Opening titles will usually be seen at the very beginning of the films following the opening logos (although they sometimes follow an opening scene). Sometimes, the opening titles are presented in a specifically designed sequence (generally animated and about 1-3 minutes long), as seen for example in the movies from the *James Bond* franchise. Opening titles can also include a short sequence of text to contextualise the audioviewers on the story they are about to see (as seen in the movies from the *Star Wars* franchise).

Pop-hook: A pop hook could be described as a musical phrase within a popular song that stands out and is easily remembered, in which the rhythms and harmony also play an important role (sometimes the rhythms/harmonies could be played without the melody and still be noticed by the audience). The particular hook will usually be repeated numerous times throughout the song to achieve its goal of being memorable.

Pop-score: Jeff Smith describes the pop score as a score featuring elements of jazz, rock, pop music, and/or "popular musical styles" yet not necessarily songs. For example, the *James Bond* movies feature a score with jazz influences (such as syncopation) although not inevitably incorporating jazz songs throughout all of the scores (therefore fitting this category). Jeff Smith furthermore argues that "a pop

score may not be written entirely in a pop style, but it should use pop music as its central set of stylistic components.”¹³

Prequel: A prequel corresponds to a movie in which the narrative precedes what happened in a preceding movie.

Reboot: A reboot is a colloquial term used to designate a certain type of remake. A reboot differs greatly from the original version of a film, not only in terms of visual aesthetics, but also in terms of narrative.

Remake: A remake is a movie that retells a story that has previously been exploited in the cinematic medium. As Constantine Verevis argues in *Film Remakes*, there are various kinds of remakes. Some will try to stay more faithful to the original version than others.¹⁴

Reminiscence motif: These motifs were first used in French and German operas in the late eighteenth century. As the *idée fixe*, reminiscence motifs are an important ancestor to Wagner’s leitmotif. More precisely, they represent a recurring theme used in a piece of music, theme that can be associated with a particular character or event.¹⁵

Scene: A scene corresponds to the combination of various shots together, shots that take place in the same space and time. Very rarely, a scene will correspond to a single shot. As mentioned by Buhler, Neumeyer and Deemer, a scene usually lasts less than five minutes long.¹⁶

Score: In this context, a film score corresponds to any music that is heard on the sound track. This includes diegetic music, nondiegetic music, newly composed music, as well as re-recorded music.

Sequel: A sequel corresponds to a movie in which the storyline follows that of a previous film.

¹³ Smith, *The Sounds of Commerce*, 4–5.

¹⁴ Verevis, *Film Remakes*, 7–9.

¹⁵ Parker, “Leitmotif.”

¹⁶ Buhler, Neumeyer, and Deemer, *Hearing the Movies*, 430.

Shot: As defined by Buhler, Neumeyer and Deemer, a shot is “a single strip of film, the basic unit of continuity editing; can vary greatly, from 1 to 100 sec (or more).”¹⁷

Signature/iconic sequence: A signature sequence corresponds to a branded visual sequence, which stays the same more or less over time. Signature sequences are quite short, and are used at times in film series (usually towards the opening of a film). An example would correspond to the gun barrel sequence used in the *James Bond* movies.

Sound design: This term refers to any audio element generated and/or manipulated on the sound track. In *Hearing the Movies*, Buhler, Neumeyer and Deemer further argue that it refers to “Sound editing viewed artistically or aesthetically in terms of the shaping of the sound track in a film; most often associated with complex practices of blending and layering the sound track elements since the early 1970s.”¹⁸

Sound/sonic/audio logo: A sound logo is a short motif used to represent a brand aurally (sonic symbol). It usually lasts only a few seconds long (although it can last up to 20 seconds). It is the audio equivalent of a visual logo. According to Daniel Jackson, one of the most famous sonic logo corresponds to Intel’s motif.¹⁹

Sound track: Following Buhler, Neumeyer and Deemer’s approach, the term sound track in this thesis refers to everything that is audible during a film. This includes music, dialogues, sound design, ambient sound, etc.²⁰ When referring solely to the music, I use the term “score.” Sound track should not be confused with soundtrack album.

Soundtrack album: A compilation of some of the music heard in a film, gathered on one or a few CDs. These recordings may or may not feature the cues as heard in the film (sometimes these are arranged to suit the medium better). Cues are also not always presented in the same order as in the film.

¹⁷ Buhler, Neumeyer, and Deemer, *Hearing the Movies*, 430.

¹⁸ Ibid.

¹⁹ Jackson, *Sonic Branding*, 2, 169.

²⁰ Buhler, Neumeyer, and Deemer, *Hearing the Movies*, 430.

Spin-off: A spin-off is a movie that usually features what were then secondary characters in a previous movie, as now the main protagonists. This is perhaps best illustrated with an example, *Minions* (2015) being a spin-off of *Despicable Me* (2010-). However, in certain cases, a spin-off will not feature secondary characters from a previous film. It can also feature new characters that are however linked to a preexisting fictional world, exploited in a previous movie or film series (as for example the spin-off *Fantastic Beasts and Where to Find Them* [2016], linked to the *Harry Potter* franchise). Furthermore, Henderson adds that the spin-off “is commonly used to describe the follow-up to a successful film in another medium (particularly in the form of a television show based on a film, or vice versa).”²¹

Still: A static image representing a specific moment in a film.

Teaser trailer: a teaser trailer is a short trailer released long before a film is due to come out. Its name comes from the fact that it teases the audience, giving barely a hint of what a film will look like (mainly emphasising the release date).

Television series: A television series could be described as a programme broadcast on television (or online as seen with the arrival of *Netflix* and their original shows) which usually explores a continuous narrative. Moreover, television series usually showcase the same characters in a series of episodes, that are most likely broadcast over a few years (seasons). At times, a television series will feature interchangeable episodes (therefore not a continuous narrative). This is often the case of series intended for children, such as the television series *The Smurfs* (1981-1989).

Temp tracks: Music tracks that are used temporarily in an unfinished film. They are generally used to help in the editing process.

Theme: In her book *Unheard Melodies*, Claudia Gorbman defines a theme “as any music – melody, melody-fragment, or distinctive harmonic progression – heard more than once during the course of a film.”²²

Title tune: This term refers to a short motif consisting of a single melody of only a few notes that is highly repeated throughout a series of films and the promotional campaigns of those movies. Over time, I argue that a *title tune* will be associated

²¹ Henderson, *The Hollywood Sequel*, 5.

²² Gorbman, *Unheard Melodies*, 26.

with a specific film series, and in some cases to a whole franchise. My interpretation of the case studies analysed suggests that a *title tune*'s repetitiveness makes it easily recognisable, remembered as well as an appealing promotional tool. Moreover, *title tunes* are dynamic entities, meaning that they may evolve over time, and they are most of the time heard as nondiegetic music. From the sample of films analysed for this thesis, I would argue that *title tunes* are usually fragments of the main theme of the first film of a given series of films. In some of the case studies analysed, *title tunes* comprised more than one component, though this was less common. One franchise in particular also featured two *title tunes*.

Title tune component: When more than one motif from the same musical theme is used to represent a film franchise sonically, these motifs will be referred to as being components of the *title tune*. Drawing upon my analyses of numerous films, I suggest that a *title tune* with multiple components is unusual nowadays, although more present in older franchises (for which their first movies came out prior to the 1980s).

Touchpoint: As defined by Jackson, touchpoints are "The channels through which a brand communicates with its stakeholders."²³ He defines stakeholders as "all the people involved with a brand at all levels."²⁴ In this context, touchpoints would correspond to the films, the videogames, the theme parks, etc. associated with a film franchise.

Trailer: In her book *Coming Attraction: Reading American Movie Trailers*, Lisa Kernan argues that a trailer is "a brief film text that usually displays images from a specific feature film while asserting its excellence, and that is created for the purpose of projecting in theatres to promote a film's theatrical release."²⁵ Since the release of this book in 2004, trailers have also started to be released on different platforms, namely on the Internet and on television.

²³ Jackson, *Sonic Branding*, 169

²⁴ Idem., 26.

²⁵ Kernan, *Coming Attractions*, 1.

Appendix 1 - List of Film Series

ACTION/ ADVENTURE/THRILLER		ANIMATION		COMEDY		FAMILY MOVIES		HORROR		SCIENCE FICTION/FANTASY		SUPERHEROES/SUPERVILLAINS	
Film series	Years of release	Film series	Years of release	Film series	Years of release	Film series	Years of release	Film series	Years of release	Film series	Years of release	Film series	Years of release
<i>James Bond</i> (25)	1962, 1963, 1964, 1965, 1967, 1969, 1971, 1973, 1974, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1995, 1997, 1999, 2002, 2006, 2008, 2012, 2015, 2019	<i>Cinderella</i> (3)*	1950, 2002, 2007	<i>Police Academy</i> (7)*	1984, 1985, 1986, 1987, 1988, 1989, 1994	<i>Karate Kid</i> (3)	1984, 1986, 1989	<i>Psycho</i> (4)	1960, 1983, 1986, 1990	<i>Star Wars</i> (9)*	1977, 1980, 1983, 1999, 2002, 2005, 2015, 2017, 2019	<i>Blade</i> (3)*	1998, 2002, 2004
		<i>Aladdin</i> (3)*	1992, 1994, 1996	<i>Naked Gun</i> (3)	1988, 1991, 1994	<i>Honey, I Shrunk the Kids</i> (3)*	1989, 1992, 1997	<i>The Exorcist</i> (5)	1973, 1977, 1990, 2004, 2005	<i>Terminator</i> (5)*	1984, 1991, 2003, 2009, 2015	<i>X-Men</i> (9)	2000, 2003, 2006, 2009, 2011, 2013, 2014, 2016, 2017
		<i>Lion King</i> (3)*	1994, 1998, 2004	<i>The Addams Family</i> (2)*	1991, 1993	<i>Home Alone</i> (5)	1990, 1992, 1997, 2002, 2012	<i>The Omen</i> (4)*	1976, 1978, 1981, 1991	<i>Back to the future</i> (3)*	1985, 1989, 1990	<i>Fantastic Four</i> (2)*	2005, 2007
<i>The Godfather</i> (3)	1972, 1974, 1990	<i>Toy Story</i> (4)*	1995, 1999, 2010, 2019	<i>Father of the Bride</i> (2)	1991, 1995	<i>Beethoven</i> (8)	1992, 1993, 2000, 2001, 2003, 2008, 2011, 2014	<i>Friday the 13th</i> (11)*	1980, 1981, 1982, 1984, 1985, 1986, 1988, 1989, 1993, 2001, 2003	<i>Jurassic Park</i> (5)	1993, 1997, 2001, 2015, 2018	<i>The Incredible Hulk</i> (1)	2008
<i>Jaws</i> (4)	1975, 1978, 1983, 1987	<i>Pocahontas</i> (2)	1995, 1998	<i>Hot Shots</i> (2)	1991, 1993	<i>3 Ninjas</i> (4)	1992, 1994, 1995, 1998			<i>Men in Black</i> (3)*	1997, 2002, 2012	<i>Iron Man</i> (3)	2008, 2010, 2013
<i>Rambo</i> (5)	1982, 1985, 1988, 2008, 2015	<i>Monsters Inc.</i> (2)	2001, 2013	<i>Dumb & Dumber</i> (2)*	1994, 2014	<i>Mighty Ducks</i> (3)*	1992, 1994, 1996	<i>Evil Dead</i> (3)*	1981, 1987, 1992	<i>The Matrix</i> (3)*	1999, 2003 (2)	<i>Kick-Ass</i> (2)	2010, 2013
<i>Lethal Weapon</i> (4)*	1987, 1989, 1992, 1998	<i>Shrek</i> (5)	2001, 2004, 2007, 2010, Z	<i>Austin Powers</i> (3)	1997, 1999, 2002	<i>Free Willy</i> (4)*	1993, 1995, 1997, 2010	<i>Hellraiser</i> (9)	1987, 1988, 1992, 1996, 2000, 2002, 2005 (2), 2011	<i>Harry Potter</i> (8)	2001, 2002, 2004, 2005, 2007, 2009, 2010, 2011	<i>Thor</i> (3)	2011, 2013, 2017
<i>Die Hard</i> (6)	1988, 1990, 1995, 2007, 2013, Z	<i>Ice Age</i> (5)*	2002, 2006, 2009, 2012, 2016	<i>Rush Hour</i> (3)	1998, 2001, 2007	<i>Dennis the Menace</i> (2)*	1993, 1998	<i>Chucky</i> (6)	1988, 1990, 1991, 1998, 2004, 2013	<i>Lord of the Rings</i> (3)	2001, 2002, 2003	<i>Captain America</i> (3)	2011, 2014, 2016
<i>Bad Boys</i> (3)	1995, 2003, 2015	<i>Finding Nemo</i> (2)	2003, 2016	<i>American Pie</i> (4)	1999, 2001, 2003, 2012	<i>Homeward Bound</i> (2)	1993, 1996	<i>Silence of the Lambs</i> (4)*	1991, 2011, 2002, 2007	<i>Pirates of the Caribbean</i> (5)	2003, 2006, 2007, 2011, 2017	<i>The Avengers</i> (4)	2012, 2015, 2018, 2019
<i>Mission Impossible</i> (6)	1996, 2000, 2006, 2011, 2015, 2018	<i>Madagascar</i> (3)*	2005, 2008, 2012	<i>Meet the Parents</i> (2)	2000, 2004	<i>The Santa Clause</i> (3)	1994, 2002, 2006	<i>Scream</i> (4)*	1996, 1997, 2000, 2011	<i>The Chronicles of Narnia</i> (3)	2005, 2008, 2010	<i>Man of Steel</i> (1)	2013
<i>Zorro</i> (2)	1998, 2005	<i>Cars</i> (2)	2006, 2011	<i>Legally Blonde</i> (2)	2001, 2003	<i>101 Dalmatians</i> (2)	1996, 2000	<i>I Know What You Did Last Summer</i> (2)	1997, 1998	<i>Transformers</i> (6)	2007, 2009, 2011, 2014, 2017, Z	<i>Guardians of the Galaxy</i> (3)	2014, 2017, Z
<i>Rush Hour</i> (3)	1998, 2001, 2007	<i>Happy Feet</i> (2)	2006, 2011	<i>Bridget Jones's Diary</i> (3)	2001, 2004, 2016	<i>Stuart Little</i> (3)*	1999, 2002, 2005	<i>Scary Movie</i> (5)	2000, 2001, 2003, 2006, 2013	<i>Twilight</i> (5)	2008, 2009, 2010, 2011, 2012	<i>Ant-Man</i> (2)	2015, 2018
<i>The Ocean's trilogy</i> (3)	2001, 2004, 2007	<i>Kung Fu Panda</i> (3)	2008, 2011, 2016	<i>Anchorman</i> (2)	2004, 2013	<i>Inspector Gadget</i> (2)	1999, 2003	<i>Final Destination</i> (5)	2000, 2003, 2006, 2009, 2011	<i>Star Trek</i> (4)*	2009, 2013, 2016, 2019	<i>Batman v Superman: Dawn of Justice</i> (1)	2016
<i>The Fast and the Furious</i> (9)	2001, 2003, 2006, 2009, 2011, 2013, 2015, 2017, 2019	<i>Cloudy with a Chance of Meatballs</i> (2)	2009, 2013	<i>Harold & Kumar</i> (3)*	2004, 2008, 2011	<i>Spy Kids</i> (4)*	2001, 2002, 2003, 2011	<i>28 Days Later</i> (2)	2002, 2007	<i>Avatar</i> (5)	2009, 2020, 2021, 2024, 2025	<i>Deadpool</i> (2)	2016, 2018
<i>The Bourne Franchise</i> (5)	2002, 2004, 2007, 2012, 2016	<i>Despicable Me</i> (4)	2010, 2013, 2017, Z	<i>Pink Panther</i> (2)	2006, 2009	<i>Princess Diaries</i> (2)	2001, 2004	<i>The Grudge</i> (3)	2004, 2006, 2009	<i>Planet of the Apes</i> (3)	2011, 2014, 2017	<i>Suicide Squad</i> (2)	2016, Z
<i>Kill Bill</i> (2)	2003, 2004	<i>How to Train your Dragon</i> (3)	2010, 2014, 2019	<i>Sex & the City</i> (2)	2008, 2010	<i>Scooby-Doo</i> (4)	2002, 2004, 2009, 2010	<i>Saw</i> (8)	2004, 2005, 2006, 2007, 2008, 2009, 2010, 2017	<i>The Hobbit</i> (3)	2012, 2013, 2014	<i>Doctor Strange</i> (1)	2016
<i>National Treasure</i> (2)	2004, 2007	<i>Puss in Boots</i> (2)	2011, Z	<i>The Hangover</i> (3)	2009, 2011, 2013	<i>Cheaper by the Dozen</i> (2)	2003, 2005	<i>Paranormal Activity</i> (6)	2007, 2010, 2011, 2012, 2014, 2015	<i>The Hunger Games</i> (4)	2012, 2013, 2014, 2015	<i>Spider-Man</i> (2)	2017, 2019
<i>Taken</i> (3)	2008, 2012, 2015	<i>Planes</i> (2)	2013, 2014	<i>Horrible Bosses</i> (2)	2011, 2014	<i>Daddy Day Care</i> (2)	2003, 2007	<i>Halloween</i> (2)	2007, 2009	<i>Divergent</i> (4)	2014, 2015, 2016, 2017	<i>Wonder Woman</i> (2)	2017, 2019
<i>Sherlock Holmes</i> (3)	2009, 2011, Z	<i>Penguins of Madagascar</i> (1)	2014	<i>21 Jump Street</i> (3)	2012, 2014	<i>Night at the Museum</i> (3)	2006, 2009, 2014	<i>The Woman in Black</i> (2)	2012, 2014	<i>The Maze Runner</i> (3)	2014, 2015, 2018	<i>Justice League</i> (2)	2017, 2019
<i>The Expendables</i> (3)	2010, 2012, 2014	<i>Minions</i> (2)	2015, 2020	<i>We're the Millers</i> (2)	2013, Z	<i>Enchanted</i> (2)	2007, 2018	<i>The Conjuring</i> (2)	2013, 2016	<i>Fantastic Beasts and Where to Find Them</i> (5)	2016, 2018, Z (3)	<i>Black Panther</i> (1)	2018

****IMPORTANT: THIS TABLE IS A NON-EXHAUSTIVE LIST OF HOLLYWOOD FILM SERIES****

All the data concerning the dates was taken on the IMDb website [IMDb - International Movie Database, <http://www.imdb.com/> (accessed 1 December 2016)]. The film series were put in chronological order within each category. Coloured cells are used to link spin-offs and character cross-overs with their "parent" film(s). In the "film series" category, the numbers in parentheses indicate how many movies are part of the series. In the "years of release" category, the number in parentheses indicates how many movies were released during the year inscribed just before.

LEGEND

Red box/Italics: primary case studies

Z = new movie coming up, no official date announced

Green: Movies that were not released in theatres (either on television or DTV)




* = rebooted into a single film or TV series or sequel in the form of a TV series

Appendix 2.1 – Map of Universal’s Islands of Adventure:








PORT OF ENTRY*

- A** Confisco Grille® and Backwater Bar Full Service
B Starbucks® Coffee








MARVEL SUPER HERO ISLAND*

- 1** The Incredible Hulk Coaster®   
2 Storm Force Accelatron®   
3 Doctor Doom's Fearfall®   
4 The Amazing Adventures of Spider-Man®   
C Cafe 4SM Quick Service
D Captain America Diner® Quick Service










TOON LAGOON*

- 5** Me Ship, The Olive® 
6 Popeye & Bluto's Bilge-Rat Barges®   
7 Dudley Do-Right's Ripsaw Falls®   
E Comic Strip Cafe® Quick Service
F Blondie's Quick Service







JURASSIC PARK*

- 8** Pteranodon Flyers®  
9 Camp Jurassic® 
10 Jurassic Park River Adventure®   
11 Jurassic Park Discovery Center® 
G Thunder Falls Terrace® Quick Service
H The Burger Digs® Quick Service

THE WIZARDING WORLD OF HARRY POTTER™ - HOGSMEADE™

- 12** Harry Potter and the Forbidden Journey™  
13 Flight of the Hippogriff™   
14 Live Performances
15 Ollivanders™
16 Dragon Challenge™   
17 Hogwarts™ Express - Hogsmeade™ Station 
A Park-to-Park admission ticket is required to ride the Hogwarts™ Express. Additional restrictions apply.
I Hog's Head™ Pub
J Three Broomsticks™ Quick Service

THE LOST CONTINENT*











- 18** The Eighth Voyage of Sindbad® Stunt Show   
19 The Mystic Fountain
20 Poseidon's Fury®   
K Fire Eater's Grill™ Quick Service
L Mythos Restaurant® Full Service

SEUSS LANDING™

- 21** The High in the Sky Seuss Trolley Train Ride!™   
22 Caro-Seuss-et!™   
23 One Fish, Two Fish, Red Fish, Blue Fish™   
24 The Cat In The Hat™   
25 If I Ran The Zoo™ 
M Circus McGurkus Cafe Stoo-pendous™ Quick Service



For Guest Services or Dining Reservations dial 407-224-4233, choose Option 2.
 For theme park tickets or more Information visit www.universalorlando.com

 GUEST MUST BE AT LEAST INDICATED HEIGHT	 GUEST MUST TRANSFER TO STANDARD WHEELCHAIR	 GUEST MAY REMAIN IN STANDARD WHEELCHAIR THROUGHOUT	 GUEST MUST TRANSFER TO RIDE'S SEATING
 SERVICE ANIMAL REST AREA	 ASSISTIVE LISTENING AVAILABLE	 ACTIVATORS AVAILABLE AT GUESTS SERVICES	
 EXPRESS VALID AT THIS ATTRACTION	 ATTRACTIONS	 DINING	

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¹ Universal Studios. 'Universal's Islands of Adventure Map.pdf', https://www.universalorlando.com/Images/IOA_ParkMap_tcm13-48043.pdf (accessed 9 June 2016).

Appendix 2.2 – Map of Universal Studios²

PRODUCTION CENTRAL

- 1 Despicable Me Minion Mayhem
- 2 Shrek 4-D
- 3 Hollywood Rip Ride Rockit
- 4 TRANSFORMERS: The Ride-3D
- 5 Music Plaza Stage
- A Universal Studios' Classic Monsters Cafe Quick Service

NEW YORK

- 6 TWISTER...Ride It Out
- 7 Revenge of the Mummy
- 8 The Blues Brothers' Show
- B Finnegan's Bar & Grill Full Service
- C Louie's Italian Restaurant Quick Service
- D Ben & Jerry's Ice Cream
- E Starbucks' Coffee

SAN FRANCISCO

- 9 Beetlejuice Graveyard Revue
- 10 Disaster!
- F Richter's Burger Co. Quick Service
- G Chez Alcatraz
- H Lombard's Seafood Grille Full Service
- I San Francisco Pastry Company Quick Service

THE WIZARDING WORLD OF HARRY POTTER™ - DIAGON ALLEY™

- 11 The Knight Bus™
- 12 Hogwarts™ Express – King's Cross Station
- 13 Knockturn Alley
- 14 Ollivanders™
- 15 Harry Potter and the Escape from Gringotts™
- 16 Live Performances
- J Leaky Cauldron™ Counter Service
- K Florean Fortescue's Ice-Cream Parlour

WORLD EXPO

- 17 Fear Factor Live
- 18 MEN IN BLACK™ Alien Attack™
- 19 The Simpsons Ride™
- 20 Kang & Kodos' Twirl 'n' Hurl
- L Duff Brewery
- M Fast Food Boulevard Quick Service
- N Moe's Tavern

WOODY WOODPECKER'S KIDZONE™

- 21 Animal Actor's on Location!™
- 22 A Day in the Park with Barney™
- 23 Curious George Goes To Town™
- 24 Woody Woodpecker's Nuthouse Coaster®
- 25 Fievel's Playland®
- 26 E.T. Adventure®
- O KidZone Pizza Company Quick Service

HOLLYWOOD

- 27 Universal Orlando's Horror Make-Up Show
- 28 TERMINATOR 2®: 3-D
- 29 Lucy – A Tribute™
- P Cafe La Bamba Quick Service
- Q Mel's Drive-In Quick Service
- R Beverly Hills Boulangerie Quick Service

PARK-WIDE ENTERTAINMENT

- 30 Universal's Superstar Parade®
- 31 Universal's Cinematic Spectacular: 100 Years of Movie Memories®



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For theme park tickets or more information visit www.universalorlando.com

1. GUEST MUST BE AT LEAST INDICATED HEIGHT	2. GUEST MUST TRANSFER TO STANDARD WHEELCHAIR	3. GUEST MAY REMAIN IN STANDARD WHEELCHAIR THROUGHOUT	4. GUEST MUST TRANSFER TO RIDE'S SEATING
5. SERVICE ANIMAL REST AREA	6. ASSISTIVE LISTENING AVAILABLE	7. ACTIVATORS AVAILABLE AT GUESTS SERVICES	8. PARENTAL ADVISORY
9. EXPRESS VALID AT THIS ATTRACTION	10. ATTRACTIONS	11. DINING	

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² Universal Studios. 'Universal Studios Florida Map.pdf', https://www.universalorlando.com/Images/pdf_usf_park_map_tcm13-54379.pdf (accessed 9 June 2016).

Appendix 3

DATA - PRIMARY CASE STUDIES: ACTION/ADVENTURE/THRILLER

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film/trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components or in the case of multiple <i>title tunes</i> , the occurrences indicate when a sequence showcasing the components/ <i>title tunes</i> starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the title tune is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of title tunes might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the title tune.
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and/or sound design is heard as well. Furthermore, the dialogue and/or sound design occupy a more prominent place on the sound track. Those occurrences might not be as noticeable within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background/foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground/background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue/sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design/dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint/subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 3.1 - JAMES BOND FRANCHISE (1962-)

GENERAL INFORMATION

of movies related to the franchise: 24 (official)# of director(s): 11# of composer(s): 9Was the main musical theme used in the trailer(s): YesIs the franchise based on a book: Yes, several by Ian FlemingAre any of the movies remakes: No --> There were 2 unofficial *James Bond* movies released after 1960: *Casino Royale* (1967) and *Never Say Never Again* (1983) [no references to these two movies in this summary]Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE												
	FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
1	<i>Dr. No</i>	Terence Young	Monty Norman	1962	110 minutes	33 minutes	30%	01:15	N / A	\$16,067,035	15	5%
2	<i>From Russia with Love</i>	Terence Young	John Barry	1963	115 minutes	48 minutes	43%	01:11	N / A	\$24,796,765	10	3%
3	<i>Goldfinger</i>	Guy Hamilton	John Barry	1964	111 minutes	50 minutes	45%	01:36	N / A	\$51,081,062	12	4%
4	<i>Thunderball</i>	Terence Young	John Barry	1965	131 minutes	79 minutes	60%	01:34	N / A	\$63,595,658	25	8%
5	<i>You Only Live Twice</i>	Lewis Gilbert	John Barry	1967	118 minutes	63 minutes	53%	01:22	N / A	\$43,084,787	9	3%
6	<i>On Her Majesty's Secret Service</i>	Peter R. Hunt	John Barry	1969	143 minutes	73 minutes	51%	01:04	N / A	\$22,774,493	11	3%
7	<i>Diamonds Are Forever</i>	Guy Hamilton	John Barry	1971	121 minutes	68 minutes	56%	01:31	N / A	\$43,819,547	6	2%
8	<i>Live and Let Die</i>	Guy Hamilton	George Martin	1973	122 minutes	50 minutes	41%	01:18	N / A	\$35,377,836	14	4%
9	<i>The Man with the Golden Gun</i>	Guy Hamilton	John Barry	1974	126 minutes	64 minutes	51%	01:15	N / A	\$20,972,000	11	3%
10	<i>The Spy Who Loved Me</i>	Lewis Gilbert	Marvin Hamlisch	1977	126 minutes	46 minutes	37%	00:53	N / A	\$46,838,673	10	3%
11	<i>Moonraker</i>	Lewis Gilbert	John Barry	1979	127 minutes	50 minutes	39%	01:08	N / A	\$70,308,099	5	2%
12	<i>For Your Eyes Only</i>	John Glen	Bill Conti	1981	128 minutes	68 minutes	53%	01:39	N / A	\$74,812,802	7	2%
13	<i>Octopussy</i>	John Glen	John Barry	1983	131 minutes	74 minutes	56%	01:15	N / A	\$67,893,619	19	6%
14	<i>A View to a Kill</i>	John Glen	John Barry	1985	132 minutes	63 minutes	48%	01:24	N / A	\$50,327,960	6	2%
15	<i>The Living Daylights</i>	John Glen	John Barry	1987	132 minutes	74 minutes	56%	01:21	N / A	\$51,185,897	9	3%
16	<i>Licence to Kill</i>	John Glen	Michael Kamen	1989	134 minutes	92 minutes	69%	01:17	N / A	\$34,667,015	28	8%

MOVIES RELATED TO THIS FRANCHISE												
FILM TITLE		DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
17	GoldenEye	Martin Campbell	Éric Serra	1995	131 minutes	72 minutes	55%	01:27	N/A	\$106,429,941	11	3%
18	Tomorrow Never Dies	Roger Spottiswood	David Arnold	1997	120 minutes	94 minutes	78%	02:22	N/A	\$125,304,276	22	7%
19	The World Is Not Enough	Michael Apted	David Arnold	1999	129 minutes	87 minutes	67%	02:25	N/A	\$126,943,684	14	4%
20	Die Another Day	Lee Tamahori	David Arnold	2002	133 minutes	101 minutes	76%	03:05	N/A	\$160,942,139	26	8%
21	Casino Royale	Martin Campbell	David Arnold	2006	145 minutes	90 minutes	62%	02:15	N/A	\$167,445,960	10	3%
22	Quantum of Solace	Marc Forster	David Arnold	2008	107 minutes	76 minutes	71%	02:10	N/A	\$168,368,427	14	4%
23	Skyfall	Sam Mendes	Thomas Newman	2012	144 minutes	104 minutes	72%	02:45	N/A	\$304,360,277	19	6%
24	Spectre	Sam Mendes	Thomas Newman	2015	148 minutes	123 minutes	83%	04:06	N/A	\$199,549,144	19	6%

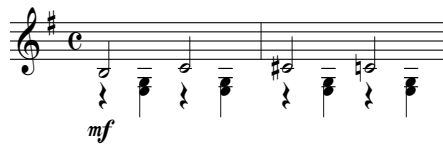
The amount each movie made at the Box Office was taken from Box Office Mojo on 1 September 2015 & 6 February 2016.

Other relevant information about the franchise and the title tune: I analysed the "official" movies (excluding *Casino Royale* and *Never Say Never Again*). *James Bond* differs from the other franchises studied as its *title tune* comprises mainly three motifs that are used as musical DNA (whereas most of the other franchises only have one). This particular case seems to happen mostly with older franchises (similar situation with the *Pink Panther*). There is always music to situate the audi viewers (oriental music in Asia, jazzy music in New Orleans, etc.). The title song often becomes the romantic theme, but not always. The *title tune* seems to be most important towards the beginning of the movie for the older films, and towards the end of the film for the newer ones (with the walk motif being the most prevalent of the three motifs mentioned above). John Barry, although not officially the composer of the James Bond theme, had a very strong influence on the franchise, setting up most of the musical norms important so far in the *James Bond* franchise. What is also interesting about Barry is the fact that all of his scores are quite different (as usually a lot of the score is based on the title song) as well as the fact that he does not overuse the motifs I designated as the components of the *title tune*, sometimes only using them for no more than five occurrences during a film (while Arnold sometimes used it for more than 22 occurrences). Originally, the *title tune* was not so much associated with action scenes, as Barry used for five scores the "007" theme for such scenes. However, the 007 theme was not used by the other composers, and Barry as well stopped using it; the result being that the *title tune* has been, over time, associated with a lot of action scenes and the character of James Bond. It is very rarely used when James Bond is not onscreen, and was used only once in a diegetic setting. Another important aspect of the franchise concerns the gun barrel sequence. Originally, this sequence was the first thing screened in the movie. However, this formula has been modified for the last three films (featuring Daniel Craig). In *Casino Royale*, the gun barrel sequence is not the first thing heard (being pushed a few minutes in with the opening titles). Moreover, this sequence does not feature the *title tune* as is usually the case, but rather the title song (see table of *Casino Royale* for explanation). For the last two films, the gun barrel sequence has been pushed to the end credits (but this time with the *title tune*). This links to the fact that the *title tune* is no longer most heard towards the beginning of the film (like it was the case for the first movies), but rather towards the end of it.

Additional information concerning the following tables: In the "timing" column, an "S" is shown before each timing. The "S" means that one or more motifs start to be heard at the timing shown just after (since the motifs are sometimes used altogether, it was easier to do it this way). The column right after "scene description" states how many times each motif is heard (W for the walk motif, G for the guitar motif, and B for the brass motif. An * means that the motif is heard four times or more within that sequence).

DIFFERENT COMPONENTS OF THE TITLE TUNE:

- 1) The "Walk" motif :
Moderato



- 2) The "Guitar" motif :



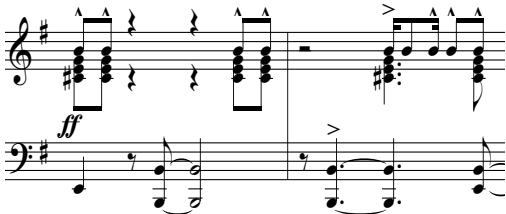
- 3) The "Brass" motif:



- 4) The "Brass" motif 2.0:



- 5) The "Intro Chord":



The "walk" motif is the most used across the movies. It is included in some title songs (like "Skyfall") and much of the scores hint towards that motif (playing the first 2-3 beats in the same tempo and orchestration as done elsewhere in the movies). It is heard at times on its own, or played as an accompaniment to the other components of the *title tune* or other themes altogether. To a certain extent, it is a bridge to the other motifs. It was entitled the walk motif as it is generally played as Bond is seen walking during the gun barrel sequence. The motif is set in e minor (although it may be transposed in the films) with a chromatic motion in one part (going from scale degrees 5 to #6) set up in an arch form (B-C-C#-C). The motif is often heard on a loop and is often used to portray uncertain situations. The motif can be divided in two parts: the chromatic upper line (legato) and the not as legato bottom line (first played by brass instruments). The latter is in fact off-beat making the music move forward, although it could be described as a pedal chord as well. As the bottom line repeats the same notes, it makes for interesting harmonies: i-VI-#VI-VI. The initial tempo is: ♩=132.

The guitar motif is the least used of the main three. It got its name from the fact that it is (originally) played on the guitar (guitar riff). Some scores will hint towards that motif by playing the first 4-5 notes in succession (similar rhythm), as seen for example in the title song from the movie *GoldenEye*. This particular motif is based on a song Monty Norman had composed (although never used) prior to his involvement in the *James Bond* franchise: "Good Sign, Bad Sign". The motif features a similar arch line as the "walk" motif, although it features scale degrees 1-2-3 this time (E-F#-G-F#). In fact, the "walk" motif is often used as an accompaniment to the "guitar" motif.

The brass motif is the second most heard after the walk one. It is actually the first motif that is heard in the first movie *Dr. No*, over the gun barrel sequence. It got its name from the fact that it is played most often by brass instruments. Much of the scores will fragment this motif and only play the first four notes in a row. This motif also covers a wider range than the other two (major seventh). It is accenting syncopated beats, and is chromatic like the "walk" motif. The "walk" motif sometimes works as accompaniment to this "brass" motif.

I call this motif the brass 2.0 as it is linked to the brass. It is the last melodic element heard at the end of the guitar motif, just before the brass one starts (an aggregation of the two). Throughout the different analyses of the scores, I have included this element in the compilation of the brass motif (since they are so similar). As can be seen from the excerpt, the music is shifted (starting on the fourth beat of the measure, instead of the first one).

The "intro chord" got its name from the fact that it is usually the first element heard in most of the scores (works as an introduction to the walk motif, and it is mostly linked to the gun barrel sequence). Harmony is more important to this motif than melody. It is sometimes also used as a closing statement. The intro chord started to be used as a distinct entity only recently in the score of *Skyfall* (2012). In that score, the first notes of that motif are played to accentuate certain scenes. Harmonically, the first chord corresponds to a half-diminished seventh chord. It is juxtaposed with the dominant (goes back and forth between the two).

--> See: Norman, Monty. "The James Bond Theme [piano score]", in *Dr. No* (USA: Unart Music Corporation BMI, 1962).

DR. NO

First movie of the franchise Music composed by Monty Norman
Duration of movie: 110 minutes Length of score: 32 minutes and 34 seconds Number of cues: 26

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:27	Gun barrel sequence / Opening titles	*W*G*B	00:00:27	00:03:18	171 sec.	N / A	
2	S 00:08:00	First time we see James Bond (he introduces himself: Bond, James Bond)	*W3G1B	00:08:00	00:08:21	21 sec.	B	
3	S 00:08:43	Bond stops gambling and flirts with Sylvia Trench	*W*G*B	00:08:43	00:09:42	59 sec.	C	
4	S 00:14:53	Bond gets back to his place and believes someone broke in	1W1G	00:14:44	00:15:24	40 sec.	G:F, W:H	Tune: G by brass instead of guitar, end modified
5	S 00:16:43	Bond arrives in Jamaica and is greeted by his "chauffeur"	*W*G*B	00:16:43	00:17:36	53 sec.	C	
6	S 00:19:58	Bond points a gun at his chauffeur and questions him	2G	00:19:58	00:21:06	68 sec.	C	Tune: brass (not guitar), end modified
7	S 00:41:18	Bond gets back to his hotel	*W*G*B	00:40:43	00:41:56	73 sec.	C	
8	S 00:49:34	Bond drives to meet Miss Taro (will be chased at the end of the sequence)	*W*G2B	00:49:34	00:49:56	22 sec.	F	
9	S 00:51:49	Bond surprises Miss Taro (she never thought he would come)	*W3G1B	00:51:49	00:52:09	20 sec.	C	
10	S 01:10:37	Bond, Honey and Quarrel try to hide from Dr No's people	1G	01:09:19	01:11:58	159 sec.	F	Tune: different instrumentation, end modified
11	S 01:11:30	Bond kills one of Dr No's men	3G				F	Tune: different instrumentation, end modified
12	S 01:44:05	Bond and Dr No fight	2G	01:43:42	01:46:03	141 sec.	B	Tune: different instrumentation, end modified, transposed
13	S 01:44:46	Bond runs to escape (after killing Dr No)	1G				B	Tune: different instrumentation, notes changed, end modified
14	S 01:45:40	Bond tries to find Honey	2G				B	Tune: different instrumentation, notes changed, slower, etc.
15	S 01:49:14	End credits (beginning)	2W*B	01:47:52	01:49:31	99 sec.	N / A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

Monty Norman scored this film (the only *James Bond* movie he scored). He actually went to Jamaica to be inspired by native music (there is a lot of local music to help situate the audioviewers - see Burlingame 2012, p. 5). John Barry helped Norman to compose the "James Bond Theme" (which created much debate as to who truly composed this specific theme). The first time we hear the theme (apart from the gun barrel sequence / opening titles) coincides with the first time we see James Bond. In fact, the opening of the movie is unusual for this franchise: the opening titles immediately follow the gun barrel sequence as seen below (in most of the subsequent movies, there will be some kind of action scene in between). Moreover, the beginning of the opening titles features the "James Bond Theme" instead of a song with the name of the movie (like most of the subsequent films will do). The song "Underneath the Mango tree" is heard quite often in this film, and in fact some of the score is based on the song (as for example at 01:01:46). Although this theme is heard quite a lot, the "James Bond Theme" can be considered to be the main theme because of its placement in the film (including the opening titles and end credits). The score for this film is quite short (with about only 30% of music). The *title tune* is almost always presented in its "original" form. Furthermore, it mostly starts the cues in which it is heard. The "James Bond Theme" is not heard for the last 30 minutes of the film, but the end credits start with that music. Moreover, James Bond is always seen when the *title tune* is heard (apart from the opening titles / end credits). All three motifs of the theme are used throughout the film (perhaps the brass motif being the least used, and the guitar motif the most used). The iTunes menu features the JB theme.

OPENING TITLES/END CREDITS

00:02:24 - Music composed by Monty Norman, Conducted by Eric Rodgers, Orchestrated by Burt Rhodes. 'James Bond Theme' played by John Barry & Orchestra

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:37)

- 1) MGM logo
- 2) 'Spotlights' with unknown music, Saltzman and Broccoli names, more 'spotlights'
- 3) The 'walk' with unknown music
- 4) The 'shot', followed by silence and the 'blood'. A few seconds later, the James Bond theme starts with the 'brass' motif
- 5) Camera tilting with white spotlight (brass section & JB theme continues into the opening titles)
- 6) Opening titles with end of JB theme, Jamaican music and song "Three Blind Mice"

INTRO CHORD

- 1) 00:00:48 (opening titles), with the other components

FROM RUSSIA WITH LOVE

Second movie of the franchise Music composed by John Barry
Duration of movie: 115 minutes Length of score: 47 minutes and 40 seconds Number of cues: 40

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:13	Gun barrel sequence	*W2G1B	00:00:10	00:00:32	22 sec.	N/A	Tune: faster than last film
2	S 00:01:10	James Bond chases someone or is being chased... (JB was seen before in the movie with no music. We later learn that it was not him, rather someone wearing a mask of his face).	2W*G	00:01:09	00:03:07	118 sec.	F	Tune: Slower, strings,
3	S 00:04:50	Opening titles	*W *B	00:03:10	00:06:13	183 sec.	N/A	
4	S 00:05:38	View of Venice (motif with instrumental version of title song)	1W				F	Slower, different instrumentation
5	S 00:24:16	James Bond signs a photograph for Moneypenny and leaves for Turkey	*W*G*B	00:24:16	00:26:41	145 sec.	C	Slower?, some notes changed
6	S 00:28:37	View of traffic (do not know who is in the cars), just after Bond had a discussion with Kerim Bey.	*W 3B	00:28:37	00:30:50	133 sec.	F	
7	S 00:29:03	Bond arrives at his hotel	*W*G*B				C	
8	S 00:51:28	Bond returns to his hotel after helping Kerim kill one of his enemies.	*W 3B	00:51:28	00:52:25	57 sec.	F	
9	S 01:03:26	Bond decides on which day he is going to get the Lektor	*W 3B	01:03:26	01:06:36	190 sec.	F	
10	S 01:39:02	Bond escapes the train with Tatiana in the hostage's truck	*W 3B	01:37:27	01:39:22	115 sec.	C	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

John Barry composed the score for this film. The score is longer than the preceding one (about 43% of music instead of 30%). The song for this film was used for the end credits (not the opening titles like most movies in this franchise). The opening titles of this film (which follow the gun barrel sequence and the action sequence) feature lush strings (only orchestral music, no lyrics --> instrumental version of the song heard during the end credits). The "James Bond Theme" is heard mostly for the first 30 minutes of this film (the brass section as well as the walk motifs are heard more than the guitar motif). Barry travelled with the crew to Turkey to be inspired by local music (Burlingame 2012, p. 25), some Turkish inspired music is used in the film to situate the audiviewers. Much of the music in the score is set in the background (sometimes extremely faint). Barry also introduced the 007 theme which was used for some of the subsequent movies (although not all of them). As Burlingame argues, the score is based on four main themes: the "James Bond Theme", the 007 theme, the song (used as a love theme) and a theme for the villain (in this case the Spectre organisation - see Burlingame 2012, p. 28). This movie proved to be more successful than its predecessor. Some of the music is based on the walk motif (as for example at 00:34:32). Other music is based on the guitar motif (as seen at 01:41:45 and 01:48:38). The *title tune* is almost always in its original form, and starts cues about half the time. The iTunes menu features the main theme from the movie (not JB theme).

OPENING TITLES/END CREDITS

00:05:10 - Title song written by Lionel Bart
Orchestral music composed and conducted by John Barry
01:54:10 - "James Bond Theme" written by Monty Norman
From Russia with Love" sung by Matt Monro

INTRO CHORD

1) 00:00:09 (gun barrel sequence), with the other components

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:32)

- 1) MGM logo
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) Camera tilting and 1 'spotlight', followed by initial action scene, opening titles, movie

GOLDFINGER

Third movie of the franchise Music composed by John Barry
 Duration of movie: 111 minutes Length of score: 49 minutes and 47 seconds Number of cues: 31

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B*	MODIFICATIONS
1	S 00:00:14	Gun barrel sequence	*W2G2B	00:00:10	00:02:53	163 sec.	N/A	
2	S 00:01:18	James Bond combats a man and installs a bomb	*W 3B				F	Walk motif played by strings
3	S 00:05:56	Opening titles (motif part of title song)	*W 2B	00:05:02	00:08:53	231 sec.	N/A	
4	S 00:12:01	Bond tells Jill who he is (Bond, James Bond) in Goldfinger's hotel suite	*W 2B	00:12:01	00:12:19	18 sec.	C	
5	S 00:14:28	Bond kisses Jill Masterson (motif with instrumental version of title song)	1W	00:14:06	00:14:35	29 sec.	F	Tune: much slower
6	S 00:31:28	Bond puts a tracking device inside Goldfinger's car (with title song)	3W	00:31:16	00:31:50	34 sec.	F	Tune: slower, accompanies new melody
7	S 00:35:05	Bond driving (with instrumental version of title song)	1W	00:34:09	00:36:01	112 sec.	F	Tune: slower, accompanies new melody
8	S 01:04:00	Bond in his cell presumably tries to figure out how to escape (with title song)	3W	01:00:12	01:04:29	257 sec.	F	Idem
9	S 01:16:14	Leiter and his man follow Bond's tracking device (in the hopes of finding him)	*W 2B	01:16:08	01:18:25	137 sec.	C	--> partly with title song (instrumental version)
10	S 01:22:11	Leiter and his man observe Bond from afar	1W	01:21:50	01:22:20	30 sec.	C	Tune: much slower, end modified
11	S 01:25:44	Bond and Miss Galore flirt (watched by Leiter and his man - with title song)	3W	01:25:01	01:26:10	69 sec.	B	Tune: slower, accompanies new melody
12	S 01:49:26	End credits (not at the beg. but the credits are short; motifs part of the song)	*W 1B	01:48:32	01:49:52	80 sec.	N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by John Barry (his second score for the franchise). Most of the score is based on the Goldfinger song, introduced in the opening sequence and also heard during the end credits (as for example at 00:10:00, 00:14:06, 00:31:16, 00:52:15, 01:02:21, etc.). The first three notes of the song personally remind me of the "Moon River" song from the movie *Breakfast at Tiffany's* (1961). The song features the walk motif of the James Bond theme. Burlingame states that Barry was trying to convey a metallic sound that would remind the audioviewers of gold when writing the song (Burlingame 2012, p. 44). This song was one of the most famous of the *James Bond* franchise (the album made it to the top of the charts (Burlingame 2012, pp. 45-46)). Throughout the movie some parts of the "James Bond Theme" are heard, mainly the walk and the brass motifs; the guitar one is almost absent, heard only once at the beginning. The *title tune* is not so much associated with action scenes in this film. Moreover, the "James Bond Theme" motifs are used for the first 30 minutes as well as the last 30 minutes, but not so much in the middle... There are hints to the walk motif, around 00:00:41, 00:35:53, 01:20:21. The iTunes menu features the Goldfinger song (an instrumental version of it).

OPENING TITLES/END CREDITS

- 00:07:11 - Title song sung by Shirley Bassey
 Music composed and conducted by John Barry
 Title song lyrics by Leslie Bricusse and Anthony Newley
 - 01:49:30 - The "James Bond" theme written by Monty Norman

INTRO CHORD

1) 00:00:10 (gun barrel sequence), with other components

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:33)

- 1) MGM logo
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) Camera tilting and 'spotlight' (with continuation of 'walk' motif), followed by initial action scene, opening titles, movie

THUNDERBALL

Fourth movie of the franchise Music composed by John Barry
Duration of movie: 131 minutes Length of score: 79 minutes and 29 seconds Number of cues: 51

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:14	Gun barrel sequence	*W2G1B	00:00:09	00:00:29	20 sec.	N/A	
2	S 00:01:40	Black car arriving at a funeral	1B	00:01:24	00:03:51	147 sec.	F	Tune: rhythms modified for B section
3	S 00:02:30	James Bond fights (and kills) Jacques Bouvar (long sequence)	*W2G*B				F	Tune: slower, notes modified
4	S 00:04:42	Opening titles (title song)	*W *B	00:04:42	00:07:40	178 sec.	N/A	Tune: rhythms modified for B section
5	S 00:17:18	Bond seduces his physiotherapist (instrumental version of title song)	1B	00:16:34	00:17:23	49 sec.	F	Tune: rhythms modified
6	S 00:17:49	Bond imprisons count Lippe in a heating machine	3W3G1B	00:17:40	00:18:27	47 sec.	B	Tune: pizzicato and simplified G part
7	S 00:23:26	Bond gets dressed in order to follow Count Lippe (doing suspicious things)	1W1G	00:23:09	00:25:44	155 sec.	C	Tune: slower, woodwinds, simplified
8	S 00:31:19	Largo's men go underwater to retrieve the bombs from the stolen plane	3B	00:31:07	00:32:30	83 sec.	F	Tune: slower, rhythms changed, acoustic guitar?
9	S 00:33:42	Idem	1B	00:33:42	00:35:26	104 sec.	F	Tune: idem
10	S 00:37:17	Bond observes Mr Angelo's body being removed from the clinic	1B	00:37:17	00:37:28	11 sec.	B	Tune: slower, woodwinds
11	S 00:44:12	Bond observes Domino while she is snorkelling.	*G *B	00:43:55	00:44:58	63 sec.	F	Tune: slower, mix of instr., end modified
12	S 00:49:18	Bond arrives at the Casino (with instrumental version of title song)	1W	00:48:39	00:49:39	60 sec.	F	Tune: slower, instrumentation changed
13	S 00:54:35	Bond goes back to Paula's hotel room (to check on her)	1W	00:54:35	00:55:29	54 sec.	F	Tune: slower, rhythms modified, strings
14	S 01:03:04	Bond goes underwater to observe Largo's ship	2B	01:02:50	01:05:29	159 sec.	F	Tune: slower, rhythms modified, guitar?
15	S 01:08:08	Fiona driving (Bond with her)	3B	01:07:59	01:08:23	24 sec.	F	Tune: rhythms modified for B section
16	S 01:19:31	Bond fights with one of Largo's men	1B	01:18:54	01:20:02	68 sec.	F	Tune: slower, rhythms modified
17	S 01:23:36	Bond and Fiona sharing an intimate moment (with title song)	1W	01:23:02	01:24:06	64 sec.	B	Tune: slower, instrumentation changed
18	S 01:25:43	Bond is taken hostage by Fiona	1W	01:24:29	01:31:56	447 sec.	B	Tune: slower
19	S 01:34:31	Bond goes underwater to observe the missing plane (long sequence)	3B	01:34:31	01:36:27	116 sec.	F	Tune: slower, rhythms changed, acoustic guitar?
20	S 01:47:12	Bond fights Largo's men underwater (while moving the bombs)	*W*G*B	01:47:00	01:48:03	63 sec.	F	Tune: rhythms changed for G part
21	S 01:48:15	Bond tries to find a way to escape the cave where he seems trapped	2B	01:48:07	01:48:42	35 sec.	F	Tune: slower, rhythms changed, acoustic guitar?
22	S 01:49:41	Idem	1B	01:49:17	01:50:23	66 sec.	F	Tune: Idem
23	S 01:53:13	Largo's men move the bombs underwater	1B	01:53:13	01:53:36	23 sec.	F	Tune: Idem
24	S 02:02:04	Bond attacks Largo's men (under water)	2B	01:56:16	02:03:18	422 sec.	F	Tune: slower, instrumentation changed
25	S 02:08:33	End of movie, Bond and Domino survive (+ end credits)	*W2G*B	02:08:10	02:10:10	120 sec.	C & N/A	Tune: parts of B = slower, Woodwinds

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was yet again composed by John Barry (his third score for the franchise). There is much more music in this film than in the preceding ones. The *James Bond* motifs are much more fragmented than before. A lot of the score is based on what I would call the underwater motif, heard at 00:34:30 for example (a lot of the action happens in the water and for such music, Barry avoided bass notes). Burlingame notes that Barry tried to avoid writing a song named Thunderball. He first composed a song named "Mr Kiss Kiss Bang Bang". However, this song was rejected (a bit too late nonetheless as Barry had based much of his score on that song). He wrote the song "Thunderball" at the last minute and had to change some of the cues in order to make the score more smooth (the title song makes references to the brass and walk motifs - see Burlingame 2012, pp. 53-55). For the final battle scene, Barry puts prominence on the 007 theme rather than the "James Bond Theme" (around 01:56:30). There are also hints to parts of the "James Bond Theme", as heard at 00:38:48, 00:56:40 (hint to the walk motif). The *title tune* is almost always heard in a modified form in this film. The guitar motif is the least heard. The *title tune* is mostly heard in the foreground. Moreover, the *title tune* does not seem to be specific to action scenes. The iTunes menu features the JB theme.

OPENING TITLES/END CREDITS

- 00:06:57 - Music composed and conducted by John Barry
Song: Thunderball, Lyrics by Don Black, sung by Tom Jones
- 02:10:08 - The James Bond Theme written by Monty Norman

INTRO CHORD

1) 00:00:09 (gun barrel sequence), with other components
2) 02:09:54 (end credits), with other components

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:26)

- 1) MGM logo
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) 'Spotlight' (although instead of white dot, view of the letters JB (part of first action scene), followed by initial action sequence, opening titles, movie

YOU ONLY LIVE TWICE

Fifth movie of the franchise

Music composed by John Barry

Duration of movie: 118 minutes

Length of score: 63 minutes and 8 seconds

Number of cues: 47

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:25	Gun barrel sequence	*W2G1B	00:00:09	00:00:43	34 sec.	N/A	
2	S 00:09:11	James Bond's funeral	2W1G	00:09:11	00:09:41	30 sec.	C	Tune: slower
3	S 00:14:32	Bond leaves the submarine (on a mission)	2W	00:14:29	00:16:12	103 sec.	C	Tune: slower, woodwinds
4	S 00:23:30	Bond disguises himself as Henderson's assailant to find his boss	*W*B	00:22:44	00:24:37	113 sec.	C	Idem
5	S 00:36:14	Bond goes to Osato Chemicals to meet Mr Osato (pretends to be Mr Fischer)	2W1B	00:35:13	00:36:37	84 sec.	F	Tune: slower, instrumentation changed
6	S 00:55:59	Bond fights Osato's men in his tiny helicopter	*W*G*B	00:55:59	00:58:27	148 sec.	F	
7	S 01:08:00	Spectre's leader realises that Bond is still alive	2W 1B	01:08:00	01:09:00	60 sec.	B	Tune: slower, instrumentation changed
8	S 01:08:32	Blofeld kills #11	1W				C	Idem
9	S 01:49:55	Bond encounters Blofeld's bodyguard on his way to destroy the spaceship	2W	01:49:55	01:51:57	122 sec.	F	Tune: slower

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by John Barry. The title song (also used for the end credits) is not based on the "James Bond Theme" (like some of the previous ones). Some of the score is in fact based on the title song (for example at 00:05:01) which has a very romantic feel. Barry also reused the 007 theme during the film (like at 00:52:25). Barry used for specific scenes oriental instruments to better represent Bond's time in Asia (he did not travel to the shooting locations for this film, and based his choices on his own imagination, see Burlingame 2012, p. 79). As Burlingame notes, most of the score is based on three themes: the title song, "a dramatic march for the space hijackings [for example heard at 00:02:13] and a secondary romantic theme for Bond's entanglements with Japanese women." (Burlingame 2012, p. 77). The "James Bond Theme" is used in this film, but other themes are used to a bigger extent. It is in fact heard on 9 occasions (the first six occurring during the first hour). The walk motif is most heard in comparison to the other two. There are some hints to the "James Bond Theme" in the score (as heard at 00:23:07 --> first two notes of the walk motif). Overall, the *title tune* is played in a slower tempo than the original version. The iTunes menu features the main theme from that movie (not JB theme).

OPENING TITLES/END CREDITS

- 00:07:59 - Music composed, conducted and arranged by John Barry, Title song lyrics by Leslie Bricusse
Title song sung by Nancy Sinatra
- 01:56:24 - The "James Bond" theme written by Monty Norman

INTRO CHORD

1) 00:00:21 (gun barrel sequence), with other components

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:40)

- 1) MGM and UA (United Artists) logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood and camera tilting' with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) 'Spotlight' (red, then white, then first scene), followed by initial action scene, opening titles, movie

ON HER MAJESTY'S SECRET SERVICE

Sixth movie of the franchise Music composed by John Barry
 Duration of movie: 143 minutes Length of score: 73 minutes and 6 seconds Number of cues: 69

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:28	Gun barrel sequence	*W3G*B	00:00:24	00:00:51	27 sec.	N/A	Tune: instrumentation modified
2	S 00:01:29	Car chase (involving Bond)	*W3G*B	00:01:28	00:02:39	71 sec.	F	Tune: Idem
3	S 00:25:16	Draco tries to convince Bond to marry his daughter Tracy	2B	00:23:26	00:25:58	152 sec.	B	Tune: instr. modified, slower
4	S 00:45:08	Bond tells M about the information he found on De Bleauchamp	1W	00:45:08	00:45:52	44 sec.	B	Instrumentation modified (followed by title song)
5	S 00:55:41	Bond examines his room at the Blofeld's institute	1W	00:55:41	00:56:21	40 sec.	F	--> followed by title song
6	S 00:57:56	Bond is introduced to all the female patients	1W	00:57:56	00:58:12	16 sec.	B	Tune: slower, sliding, instrumentation changed
7	S 01:07:56	Bond "escapes" from his room	1W	01:07:56	01:08:12	16 sec.	F	Tune: Idem
8	S 02:06:36	Bond arrives at the institute to save Tracy	*W*G*B	02:06:36	02:07:48	72 sec.	F	
9	S 02:07:58	Everybody fighting	2W1G3B	02:07:58	02:08:11	13 sec.	F	Tune: shortened
10	S 02:08:30	Everybody fighting (Tracy moved away by her father)	*W3G*B	02:08:30	02:09:41	71 sec.	C	
11	S 02:21:20	End credits (beginning)	*W*G*B	02:20:43	02:22:05	82 sec.	N/A	Tune: shortened, instrumentation modified

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this movie was yet again composed by John Barry. However, this is the first film which sees a new actor portraying James Bond (all of the previous movies showed Sean Connery as the main protagonist). As Burlingame notes, Barry's "assignment was to reinforce, musically, that this new fellow is James Bond." (Burlingame 2012, p. 82). He decided to write an instrumental piece for the opening titles (a sort of march, used in various places towards the end of the film; which portrays a Moog synthesiser). However, the theme used for the opening titles should not be classified as the main theme of the film; rather the romantic theme is the main theme (it is also turned into a song at 00:35:11). The theme reminds me a bit of Morricone's music for *Once Upon a Time in the West* (the romantic theme). The *title tune* is almost only heard during the first hour, and then for the last fifteen minutes (no hint to it for about an hour in the middle). There are hints to the walk motif, for example at 00:29:44 (first 2-3 notes heard in a row). The *title tune* mostly starts the cues. Also, Barry decided to briefly reintroduce some of the main themes of the previous films when Bond hands in his resignation, or so he believes (around 00:28:50). --> It is the first *James Bond* film to end on a bad note (with the death of his wife). The iTunes menu features the theme from that movie (not JB theme).

OPENING TITLES/END CREDITS

- 00:08:47 - Music composed, conducted and arranged by John Barry, Lyrics by Hal David
 Song: "We have all the time in the world" sung by: Louis Armstrong, Song: "Do you know how Christmas Trees are grown?" sung by: Nina
 - 02:21:56 - The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:45)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' and 'Saltzman and Broccoli' names, with 'intro chord' and 'walk' motif
- 3) The 'walk', the 'shot, the 'blood' and camera tilting with the 'walk', the 'guitar' and the 'brass' motifs (superimposed)
- 4) Initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:23 (gun barrel sequence), with other components
- 2) 02:07:45 (final battle scene), with other components
- 3) 02:09:10 (final battle scene), with other components

DIAMONDS ARE FOREVER

Seventh movie of the franchise
Duration of movie: 121 minutes

Music composed by John Barry
Length of score: 68 minutes

Number of cues: 45

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:28	Gun barrel sequence	*W2G1B	00:00:11	00:02:43	152 sec.	N / A	
2	S 00:01:36	James Bond introduces himself to Marie and asks about Blofeld's whereabouts	*W3G*B				B	Tune: instrumentation changed
3	S 00:15:38	Bond asks Moneypenny what he can bring her back from Holland	*W3G*B	00:15:20	00:16:50	90 sec.	C	Tune: slower, instrumentation changed
4	S 01:23:57	Bond pretends to be Bert and tries to trick Blofeld over the phone	*W1B	01:23:57	01:26:00	123 sec.	B	Tune: much slower, instrumentation changed
5	S 01:25:03	Bond enters the penthouse in order to find Blofeld	*W3G3B				C	Tune: slower, instrumentation changed
6	S 01:40:29	Bond arrives at Blofeld's oil platform	*W 2B	01:39:41	01:41:11	90 sec.	C	Tune: Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Barry. This movie sees the return of Sean Connery (his last official *James Bond* film) as well as a title song. There is a lot of different styles of music in this film: "from Vegas lounge music and a choral requiem for Bond, to a delicately sinister theme for effeminate killers [heard for example at 00:13:45] and one of the greatest title songs yet [used for both opening titles and end credits]." (Burlingame 2012, p. 96) Some of the score is based on the title song (as heard at 00:17:50 and 01:54:50) but it is not the case for the biggest part of the score. For this movie, the *title tune* is heard a mere six times: three times in the first fifteen minutes, and three times about halfway through the film (it is not heard towards the end of it). It is overall played slower than in the previous movies. The walk motif is heard more often than the other two motifs, but not to a huge extent. Sometimes the score hints at the walk motif, playing the first two notes as heard at 00:15:22. Barry did not reuse the Moog synthesiser as in the previous movie (sticking to amplified guitar as it was originally the case). Barry decided to reuse his 007 theme towards the end of the film (towards 01:52:48). --> The *title tune* does not portray action scenes. The iTunes menu features the 007 theme.

OPENING TITLES/END CREDITS

- 00:06:58 - Music composed, conducted and arranged by John Barry, lyrics by Don Black
Title song sung by Shirley Bassey
- 01:59:39 - The James Bond theme written by Monty Norman

INTRO CHORD

1) 00:00:23 (gun barrel sequence), with other components

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:43)

- 1) MGM and UA logos (UA logo with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) 'Spotlight' (red, then white with 'brass' motif), followed by initial action scene, opening titles, movie

LIVE AND LET DIE

Eighth movie of the franchise
Duration of movie: 122 minutes

Music composed by George Martin
Length of score: 49 minutes and 34 seconds Number of cues: 38

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:28	Gun barrel sequence	*W2G*B	00:00:24	00:00:57	33 sec.	N / A	Tune: instrumentation modified
2	S 00:15:10	Bond realises something is wrong with his chauffeur	2W	00:14:12	00:15:53	101 sec.	F	Tune: slower, instrumentation changed
3	S 00:20:58	Bond follows Mr Big (in a taxi)	*W*G*B	00:20:54	00:23:30	156 sec.	C	Tune: Rhythms and instrumentation changed
4	S 00:24:07	Bond presents himself to Solitaire (they talk)	*W	00:23:53	00:25:39	106 sec.	B	Tune: Slower, rhythms & instrumentation changed
5	S 00:26:00	Mr Big orders his men to kill Bond (with main theme over)	3W	00:25:56	00:26:31	35 sec.	C	Tune: Idem
6	S 00:33:08	One of Mr Big's men delivers champagne to Bond's room (a snake attacks him)	*W	00:32:35	00:35:08	153 sec.	C	Tune: Idem (with main theme over)
7	S 00:44:26	Bond tells Rosie that he knows she is working for Mr Big	*W	00:43:47	00:45:49	122 sec.	B	Tune: slower
8	S 00:48:59	Bond lands on Mr Big's island (ready to meet Solitaire)	1W	00:48:14	00:49:06	52 sec.	F	Tune: slower, instrumentation changed
9	S 00:54:57	Bond and Solitaire walk together	2W	00:54:37	00:55:45	68 sec.	C	Tune: slower, instrumentation and rhythms changed
10	S 00:57:00	Idem	1W	00:56:09	00:57:21	73 sec.	F	Tune: slower, instrumentation and rhythms changed
11	S 01:16:13	Solitaire must answer correctly to Mr Big's question in order to save Bond	3W	01:16:03	01:16:52	49 sec.	B	Tune: slower, some notes modified (with main theme over)
12	S 01:17:54	Mr Big tells Solitaire he knows she cannot read cards anymore	*W	01:17:38	01:19:23	105 sec.	B	Tune: Idem
13	S 01:25:06	Bond sets the alligators free and sets the place on fire	*W	01:24:56	01:26:17	81 sec.	F	Tune: slower (with the main theme over)
14	S 01:34:58	Bond is being chased (on a boat)	*W	01:34:48	01:35:24	36 sec.	F	Tune: slower, some notes modified, with the main theme over

Bold: Title tune is not used to portray James Bond

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The score for this movie was not composed by John Barry (as he was busy working on other projects), but by George Martin (Burlingame 2012, p. 103). Sean Connery also decided to stop impersonating James Bond, Roger Moore taking his place. The title song for this film was composed by Paul McCartney and his then wife. In fact, most of the score is based on the title song rather than the *title tune* (even though the *title tune* is heard more than in the previous movie, within a shorter score). For example, the title song is used as base for the score at 00:39:10, 01:01:08 and 01:09:48. The title song is also heard for the end credits (in addition to the opening titles). Overall, even though the music was not composed by John Barry, George Martin followed the same kind of approach when composing the score (although the tune is once used not portraying James Bond). The walk motif is definitely heard more than the other two motifs, heard mostly towards the beginning of the film. It is almost always heard slower than in its original form. The *title tune* is not usually portraying action scenes. The score also hints at the *title tune*, for example at 00:12:41 and 01:16:03 (it is a prelude to one of the main themes of the film). Yet again, some of the score is there to represent where the action takes place like soul music. The iTunes menu features the JB theme.

OPENING TITLES/END CREDITS

- 00:07:02 - Title song composed by Paul and Linda McCartney and performed by Paul McCartney and WINGS
Music score by George Martin
- 02:01:05 - The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:41)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) 'Spotlight', followed by initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:23 (gun barrel sequence), with other components
- 2) 00:15:09 (Bond's chauffeur was just killed), last part of the motif, followed by the walk motif
- 3) 00:20:54 (Bond following Mr Big), with other components
- 4) 00:22:02 (Bond following Mr Big), with other components
- 5) 00:34:36 (Bond killing a snake), followed by walk motif
- 6) 00:35:03, preceded by walk motif

THE MAN WITH THE GOLDEN GUN

Ninth movie of the franchise
Duration of movie: 126 minutes

Music composed by John Barry
Length of score: 63 minutes and 34 seconds Number of cues: 51

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:26	Gun barrel sequence	*W3G1B	00:00:23	00:01:57	94 sec.	N / A	Tune: instrumentation, rhythms
2	S 00:07:46	View of a James Bond statue	1G	00:06:06	00:07:49	103 sec.	F	Tune: instrumentation, rhythms, notes & instr. changed
3	S 00:21:31	Bond arrives in Macau to see Lazar	*W3G1B	00:21:31	00:22:36	65 sec.	F	Tune: slower, instrumentation changed
4	S 00:44:45	Bond sneaks in Hai Fat's estates	3W2G1B	00:44:04	00:46:06	122 sec.	C	Idem
5	S 00:49:25	Bond arrives at Mr Fat's estate for dinner (disguised as Scaramanga)	1W1G	00:49:25	00:51:07	102 sec.	C	Idem
6	S 01:02:42	Bond escapes on a long-tail boat	1W	01:02:42	01:03:05	23 sec.	F	Idem, notes changed
7	S 01:03:14	Idem	2W1G	01:03:14	01:03:33	19 sec.	F	Idem
8	S 01:26:06	Bond chases Scaramanga (car)	*W*G*B	01:25:13	01:26:38	85 sec.	F	Tune: instrumentation changed (guitar motif)
9	S 01:28:01	Bond and Pepper arrive at what they believe to be Scaramanga's safe place.	2W	01:27:16	01:28:42	86 sec.	F	Tune: slower, instrumentation changed
10	S 01:49:47	Bond and Scaramanga try to kill each other (hide and seek style)	2W	01:49:19	01:50:59	100 sec.	F	Tune: slower, notes and instrumentation changed
11	S 01:53:28	Bond and Goodnight try to escape the palace	1W	01:52:52	01:53:46	54 sec.	F	Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

John Barry returned to compose the music of this film (in only three weeks!! - see Burlingame 2012, p. 115). Barry believed that Roger Moore played Bond with a lighter tone and decided to demonstrate that in the orchestration, sometimes giving the melody of the "James Bond Theme" to the strings (Burlingame 2012, p. 121). Throughout the score, there is some oriental music (to help situate the viewer). As always, Barry based a lot of his score on the title song, as heard for example at 00:28:25. The title song is partly heard for the end credits, with a small introduction based on the character of Goodnight. This score is different from its predecessors as the *title tune* is heard more during the second half of the film than in the first one. Again, the walk motif is heard more than the other ones, almost always in the foreground, and slower. Moreover, the *title tune* is used for action scenes. There are hints to the walk motif, around 00:24:06, 00:35:05, and 01:54:47. The iTunes menu features an instrumental version of the title song.

OPENING TITLES/END CREDITS

- 00:10:19 - Music composed, conducted and arranged by John Barry, lyrics by Don Black
Title song sung by LULU
- 02:04:42 - The James Bond Theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo 00:00:00 - 00:00:42)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood, camera tilting and 'spotlight' with the end of the 'guitar' motif ('walk' motif as accompaniment to both)
- 6) Initial action scene (starting with 'brass' motif), opening titles, movie

INTRO CHORD

- 1) 00:00:22 (gun barrel sequence), with other components
- 2) 01:27:47 (Bond chasing Scaramanga), with other components

THE SPY WHO LOVED ME

Tenth movie of the franchise
Duration of movie: 126 minutes

Music composed by Marvin Hamlisch
Length of score: 46 minutes and 2 seconds

Number of cues: 52

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:24	Gun barrel sequence	*W3G1B	00:00:24	00:00:49	25 sec.	N / A	Tune: faster
2	S 00:06:07	James Bond is being pursued (on his skis)	2W	00:05:32	00:07:30	118 sec.	F	Tune: instrumentation changed
3	S 00:06:54	Idem	*W 2G				F	Idem
4	S 00:07:52	Bond opens his parachute	2B	00:07:52	00:10:50	178 sec.	F	
5	S 00:41:43	Bond and Anya try to find Jaws who has the microfilm	2W	00:41:14	00:42:10	56 sec.	F	Tune: slower, instrumentation changed
6	S 00:52:07	Bond realises that Russia wants to work with the MI6	1W	00:52:02	00:52:20	18 sec.	F	Idem
7	S 01:19:26	Bond and Anya escape with the car underwater and emerge back on a beach	*W3G2B	01:18:58	01:19:58	60 sec.	F	Tune: instrumentation changed
8	S 01:43:39	Bond shuts down the cameras	*W*G*B	01:43:39	01:44:21	42 sec.	F	Tune: walk motif instrumentation changed
9	S 01:54:16	Bond travels to Atlantis to destroy it and save Anya	*W3G2B	01:54:16	01:54:54	38 sec.	F	Idem
10	S 01:55:00	Bond takes the elevator to meet Stromberg and "negotiate"	2G 1W	01:55:00	01:55:31	31 sec.	F	Tune: slower

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed for the first time in this franchise by Marvin Hamlisch (John Barry was refusing to pay his taxes and could not work in the UK - see Burlingame 2012, p. 123). The score features electronic music (synthesisers), more than was ever heard before (sometimes its confusing knowing what is music from what is not, but not as much as some of the following *James Bond* films). It is also sometimes a bit "weird" like heard around 00:06:10 (not what you would expect, although apparently very "in" at the time). A lot of the score is based on the title song, for example heard around 00:48:35, and 01:00:40. The title song is also heard for the end credits (although not for the beginning of the end credits, another song being heard before). Classical music is used in the film, mostly when the action takes place in Stromberg's office. Music from other movies are heard (like the *Lawrence of Arabia* main theme at 00:46:56). Some of the score is based on the *title tune*, like heard at 01:25:46 (the beginning notes of the guitar motif). The *title tune* is heard mostly evenly throughout the film, the three motifs used, although the walk motif is still heard more than the other two. The *title tune* is often heard at the beginning of cues, and can be associated with action scenes. The score for this film is relatively short in comparison to the other films (with shorter cues than in the other films). --> Also quoted in Burlingame (Marvin saying): "what I realised was, besides the famous theme, there was this bigger-than-life feeling, always a big symphony orchestra. I decided, basically, to follow that scheme." (Burlingame 2012, p. 124) The iTunes menu features a remixed version of the JB theme.

OPENING TITLES/END CREDITS

- 00:10:00 - Music by Marvin Hamlisch

The Theme from: "The Spy Who Loved Me" "Nobody Does it Better" performed by: Carly Simon, Lyrics by: Carole Bayer Sager, Composed by: Marvin Hamlisch, produced by: Richard Perry

- 02:04:40 - The James Bond Theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:43)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'walk' motif
- 3) The 'walk' with the 'walk' motif (continuation)
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood', camera tilting and 'spotlight' with the end of the 'guitar' motif ('walk' motif as accompaniment)
- 6) 'Spotlight' (with initial action scene) with 'brass' motif, followed by initial action sequence, opening titles, movie

INTRO CHORD

Not heard in this movie

MOONRAKER

Eleventh movie of the franchise Music composed by John Barry
 Duration of movie: 127 minutes Length of score: 50 minutes and 29 seconds Number of cues: 44

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:27	Gun barrel sequence	*W2G1B	00:00:23	00:00:46	23 sec.	N / A	
2	S 00:03:55	Bond tries to steal his enemy's parachute as he does not have one	2W2B	00:03:55	00:04:25	30 sec.	F	
3	S 00:05:07	Bond and Jaws fight in the air	2W2B	00:04:36	00:05:33	57 sec.	F	
4	S 00:36:10	Bond spots Holly in Venice and follows her	3W2B	00:36:10	00:36:48	38 sec.	C	Tune: slower, notes & instrumentation changed
5	S 00:38:12	Bond is attacked while on a gondola (Venice)	*W*G*B	00:38:12	00:40:28	136 sec.	F	Tune: beg. is slower, instrumentation changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Barry. The title song is heard for the opening titles and the end credits. It seems that the score was sometimes influenced by *Star Wars* (being a film that partly takes place in space). The film came out only two years after the first instalment of *Star Wars* (includes choirs, more classically oriented than some previous Bond films). Some famous classical music as well as other film music is used sometimes (perhaps as a comic commentary?), for example at 01:13:01 (music from *Magnificent Seven*), or also at 00:40:40 and 01:10:10 (famous classical music). A lot of the score is also based on the title song as usual (examples at 00:24:54, 00:55:59, and 01:57:18) and the space theme is quite important, especially towards the end. The *title tune* is heard only five times, only at the beginning of the film and mainly in the foreground (usually at the beginning of cues). The walk motifs as well as the brass motifs are heard more than the guitar motif. Barry reused his 007 theme for the boat chase in Brazil (01:17:48). After the movie came out, Barry complained (according to Burlingame) that a lot of his cues were truncated or dialled out for no apparent reasons (Burlingame 2012, p. 141). The iTunes menu features the 007 theme.

OPENING TITLES/END CREDITS

- 00:08:08 - Music by John Barry
 Title song MOONRAKER performed by Shirley Bassey, composed by John Barry, lyrics by Hal David
 - 02:05:40 - The James Bond theme written by Monty Norman
 Theme from The Magnificent Seven, composed by Elmer Bernstein, published by United Artists

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:42)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif ('walk' motif as accompaniment)
- 6) 'Spotlight' with 'brass' motif, followed by initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:22 (gun barrel sequence), with other components
- 2) 00:04:18 (opening action scene), with other components
- 3) 00:05:29 (opening action scene), with other components
- 4) 00:41:14 (Bond attacked while on a gondola), other components are heard earlier in the same action scene (see #5 above), but not directly before (50 sec. or so in between)

FOR YOUR EYES ONLY

Twelfth movie of the franchise Music composed by Bill Conti
 Duration of movie: 128 minutes Length of score: 67 minutes and 46 seconds Number of cues: 41

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:27	Gun barrel sequence	*W2G1B	00:00:23	00:01:10	47 sec.	N / A	Tune: instrumentation changed
2	S 00:05:50	Bond disposes of a familiar-looking face..	*W*G2B	00:05:31	00:06:35	64 sec.	F	Tune: notes and instrumentation changed
3	S 00:27:17	Bond escapes with Melina (car chase)	3W3G1B	00:25:49	00:28:08	139 sec.	F	Idem
4	S 01:10:27	Bond is captured by Columbo's men	3W 2B	01:10:27	01:11:16	49 sec.	F	Tune: instrumentation, rhythms & notes changed
5	S 01:23:37	Bond and Melina try to find the ship that sunk	*W3G1B	01:23:01	01:25:34	153 sec.	F	Tune: instrumentation changed, slower
6	S 01:42:32	Bond and Melina escape from Kristatos (pretend they are dead)	3W	01:41:07	01:42:56	109 sec.	F	Idem
7	S 01:53:18	Bond, Melina and Columbo's men snuggle inside Kristatos's safe place (long sequence)	*W*B	01:53:18	01:56:16	178 sec.	F	Tune: instrumentation and rhythms changed, slower

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Bill Conti. The title song for this film was also used for the end credits. Some of the score is based on the title song, as heard around 00:41:40, 00:58:38, 01:20:27, 02:03:20. Another important theme for the film is heard for example at 00:25:49. Overall, Conti has a very different orchestration style (lots of added synthesisers). He does follow most of the *James Bond* norms however. He incorporated some Greek/Spanish music to help situate the audi viewers. As Burlingame notes, there is a lot of music in this film, but this has to do with the fact that some scenes do not include much dialogue (like the underwater sequences - see Burlingame 2012, p. 151), in a way, asking for music. The *title tune* is heard seven times, always in the foreground and mostly towards the end of the film (associated with action scenes). The score does not seem to be based on the *title tune* elsewhere (no hints to any of the motifs). Overall, the walk motif is the most heard, but the other two are also present in the film. The iTunes menu features a remixed version of the JB theme.

OPENING TITLES/END CREDITS

- 00:08:28 - Music by Bill Conti
 Title song performed by Sheena Easton, Music by Bill Conti, lyrics by Michael Leeson, produced by Christopher Neil
 - 02:06:56 - The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:41)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif ('walk' motif as accompaniment)
- 6) 'Spotlight' with 'brass' motif, followed by initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:22 (gun barrel sequence), with other components

OCTOPUSSY

Thirteenth movie of the franchise Music composed by John Barry
 Duration of movie: 131 minutes Length of score: 73 minutes and 32 seconds Number of cues: 59

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:19	Gun barrel sequence	*W2G1B	00:00:14	00:01:03	49 sec.	N/A	Tune: slower
2	S 00:00:41	View of Bond driving (military disguise)	2B				C	Tune: slower, notes & instrumentation changed
3	S 00:01:14	Bond tries to install a bomb in an unknown military base (long sequence)	*W*G*B	00:01:14	00:03:02	108 sec.	C	Tune: slower, notes & instrumentation changed
4	S 00:03:29	James Bond escapes from his kidnappers with his assistant's help	*W	00:03:26	00:04:29	63 sec.	F	Tune: slower, different instrumentation
5	S 00:07:02	Bond realises he does not have any more gas in the plane	2W	00:06:52	00:10:27	215 sec.	F	Tune: slower, lower register (darker)
6	S 00:23:27	Bond follows the people who bought the Fabergé egg	4W	00:23:27	00:24:14	47 sec.	C	Tune: slower, different instrumentation
7	S 00:25:09	Bond is ordered to learn more about the people who bought the egg	2W	00:25:07	00:26:25	78 sec.	C	Tune: Idem
8	S 00:26:17	Vijay plays on the flute to grab Bond's attention	1B				F	Tune: different instrumentation
9	S 00:35:34	Bond and Vijay are being chased by Khan's bodyguard	*W*G*B	00:35:30	00:36:48	78 sec.	C	Tune: Idem
10	S 00:36:55	Idem	*W*B	00:36:55	00:38:42	107 sec.	C	Tune: slower, lower register (darker)
11	S 00:43:15	Madga flirts with Bond (in order to get the egg back)	2W	00:41:40	00:46:27	287 sec.	B	Tune: slower, different instrumentation
12	S 01:11:37	Octopussy mentions to Midge that Bond should be watched carefully	1B	01:10:41	01:11:50	69 sec.	F	Tune: Idem
13	S 01:13:58	Bond looks around for any sort of clue in Octopussy's place	2W	01:12:54	01:16:22	208 sec.	F	Tune: slower, notes & instrumentation changed
14	S 01:17:51	Bond senses that something is wrong (while with Octopussy) and they get attacked	1W	01:17:31	01:21:12	221 sec.	C	Tune: slower, lower register (darker)
15	S 01:18:26	Idem	*W				C	Tune: Idem
16	S 01:20:24	Bond meets Q and realises Vijay was killed by Kamal's men	2W2B				F	Tune: slower, rhythms and inst. changed
17	S 01:21:57	Bond agrees to check out factories in East Germany	2W	01:21:57	01:22:33	36 sec.	C	Tune: slower, different instrumentation
18	S 01:35:39	Bond follows the train in his car (he is trying to get on it)	*W*G*B	01:35:35	01:36:20	45 sec.	F	Tune: different instrumentation (walk motif)
19	S 01:59:35	Final battle between Khan and Octopussy's people, Bond tries to save Octopussy	*W*G*B	01:56:05	02:02:48	403 sec.	C	Tune: slower, lower register (darker), long sequence

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

John Barry came back to the franchise to score this film. The title song was used for the opening titles and the end credits. The title song is also the base of some of the score (mostly the romantic theme), heard around 00:41:40, 00:43:26 and 01:14:16. Indian music is used in the film to situate the viewer. It is hard during the jungle scene to tell when there is music from when there is none. For the first and only time in the franchise, part of the *title tune* is heard as being diegetic (towards 00:26:17) --> and Bond recognises it. The *title tune* is heard quite often especially in the first half of the film (always slower than its original form), the walk motif being the most used. Burlingame argues that the *title tune* is heard more often as the unofficial James Bond film *Never Say Never Again* featuring Sean Connery was coming out that same year (Burlingame 2012, p. 156). In addition to the various times the *title tune* is heard, it must be said that some of the sequences are quite long (like the last one). The *title tune* is used for action scenes. The iTunes menu features the main theme from that film (not JB theme).

OPENING TITLES/END CREDITS

- 00:09:20 - Music composed and conducted by John Barry
 The song 'All Time High' performed by Rita Coolidge, music by John Barry, lyrics by Tim Rice
 - 02:09:41 - The James Bond theme written by Monty Norman

INTRO CHORD

1) 00:00:15 (gun barrel sequence), with other components
 2) 00:37:42 (Bond being chased), followed by other components
 3) 01:35:35 (Bond trying to catch the train), followed by the other components

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:33)

1) MGM and UA logos (UA logo different, no music this time)
 2) 'Spotlights' with 'intro chord'
 3) The 'walk' with the 'walk' motif
 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
 5) The 'blood' and camera tilting with the end of the 'guitar' motif ('walk' motif as accompaniment)
 6) 'Spotlight' with 'brass' motif, followed by initial action scene, opening titles, movie

A VIEW TO A KILL

Fourteenth movie of the franchise Music composed by John Barry
 Duration of movie: 132 minutes Length of score: 62 minutes and 50 seconds Number of cues: 45

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:20	Gun barrel sequence	*W2G1B	00:00:16	00:00:35	19 sec.	N / A	
2	S 00:05:03	Bond returns with the micro-chip	2W	00:05:03	00:09:39	276 sec.	F	Tune: slower, notes and instrumentation changed
3	S 00:15:05	Bond meets a French detective to learn about Pegasus	2W	00:15:05	00:15:53	48 sec.	B	Idem
4	S 00:19:35	Bond chases the detective's assassin	*W3G*B	00:17:45	00:21:03	198 sec.	C	Tune: slower
5	S 00:21:06	Bond loses the assassin's trace	*W	00:21:06	00:21:29	23 sec.	C	Tune: slower, instrumentation and notes changed
6	S 00:43:14	Bond pretends he was in May Day's room all night long waiting for her	2B	00:42:57	00:44:02	65 sec.	F	Tune: slower, instrumentation changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed yet again by John Barry. The title song for this film was used for the opening titles and the end credits. A lot of the score is in fact based on the title song, which is in a way the romantic cue (for example around 00:34:12, 01:19:30, 02:07:45). Some famous classical music is heard also, like the Swan Lake by Tchaikovsky around 01:10:00. Otherwise the *title tune* is not the main theme of the film. It perhaps could be said to be the new march, heard around 00:01:49. Sometimes, pop music is also used (like at the beginning around 00:04:05, as a comic commentary perhaps?). The *title tune* is only used for the first half of the film, mainly featuring the walk motif (it is also slower than the original version). The iTunes menu features the main action theme of the film (not the James Bond Theme).

OPENING/END CREDITS

- 00:08:40 - Music composed and conducted by John Barry
 Title song performed by Duran Duran, composed by Duran Duran and John Barry, produced by Bernard Edwards
 - 02:10:24 - 'California Girls' written by Brian Wilson, copyright Almo/Irving Music, performed by Gidea Park, courtesy of Adrian Baker
 Vivaldi's "The Four Seasons" performed by Trevor Pinnock and the English Concert, courtesy of CRD
 The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo: 00:00:00 - 00:00:34)

- 1) MGM logo (& note about the name Zorin)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 6) 'Spotlight' with the end of the 'brass' motif, followed by initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:16 (gun barrel sequence), with other components

THE LIVING DAYLIGHTS

Fifteenth movie of the franchise Music composed by John Barry
 Duration of movie: 132 minutes Length of score: 73 minutes and 50 seconds Number of cues: 55

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:25	Gun barrel sequence	*W2G1B	00:00:20	00:02:17	117 sec.	N / A	tune: instrumentation changed
2	S 00:01:56	Bond and two of his colleagues land for a mission	2W				F	Tune: slower, lower register (darker), notes changed
3	S 00:03:36	Bond realises something is wrong when he sees his colleague die	*W2G2B	00:02:38	00:04:09	91 sec.	F	Tune: slower, notes changed
4	S 00:04:14	Bond follows the man responsible for killing his colleague.	*W*G*B	00:04:14	00:07:00	166 sec.	F	Tune: instrumentation changed (electronics), etc.
5	S 00:07:22	Bond reports to the base (Bond, James Bond)	1W1B	00:07:09	00:14:00	411 sec.	B	Tune: slower, instrumentation changed
6	S 00:21:44	Bond brags Saunders about the mission's success	*W*B	00:20:08	00:22:21	133 sec.	C	Tune: slower, registers changed (at times, instrumentation, etc.)
7	S 00:46:26	Bond and Kara try to escape from the KGB (car chase)	*W*G*B	00:45:02	00:48:01	179 sec.	C	Tune: instrumentation changed (electronics)
8	S 00:49:33	Bond and Kara try to cross the border to Austria	*W*G*B	00:49:28	00:50:31	63 sec.	C	Tune: instrumentation changed (electronics)
9	S 02:00:50	Bond infiltrates the estate to kill Whitaker	3W	02:00:50	02:01:21	31 sec.	B	Tune: slower, different instruments

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The score for this film was composed by John Barry (his final score for the franchise). The title song is only heard for the opening credits. There is a different song for the end credits, on which the romantic theme is based (for example heard at 00:40:25, 00:54:33, 02:08:01). The *title tune* is almost only used for the first half of the film (with one exception); the three motifs are heard, but the walk is yet again the most used motif. Some of the score hints at the "James Bond Theme", as heard at 00:45:02 and 01:13:18. The score for this film is quite long, but it is a true "Barry" score. One notable difference though is "synthesizer-driven rhythm track", as argued by Burlingame (Burlingame 2012, p. 187). The iTunes menu does not feature the JB theme.

OPENING TITLES/END CREDITS

- 00:09:35 - Music composed and conducted by John Barry
 'The Living Daylights' performed by *a-ha*, composed by Pal Waaktaar and John Barry, produced by Jason Corsaro, *a-ha* and John Barry
 'Where has every body gone?' and 'If there was a man' performed by The Pretenders, music by John Barry, lyrics by Chrissie Hynde, produced by John Barry and Paul O'Duffy
 - 02:10:08 - The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo 00:00:00 - 00:00:38)

- 1) MGM and UA logos (UA logo again different, with sound design this time)
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif ('walk' motif as accompaniment)
- 6) 'Spotlight' with 'brass' motif, followed by initial action scene, opening credits, movie

INTRO CHORD

- 1) 00:00:20 (gun barrel sequence), with other components

LICENCE TO KILL

Sixteenth movie of the franchise Music composed by Michael Kamen
 Duration of movie: 134 minutes Length of score: 91 minutes and 48 seconds Number of cues: 61

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	MODIFICATIONS
1	S 00:00:24	Gun barrel sequence and view of plane	3W2G1B	00:00:15	00:01:26	71 sec.	N / A & F Tune: rhythms, inst. and arrang. changed
2	S 00:03:45	Bond helps Leiter capture Sanchez	1W	00:03:31	00:05:44	133 sec.	F Tune: instrumentation changed
3	S 00:05:13	Idem	1G3B				C Tune: instrumentation and rhythms changed
4	S 00:06:40	Idem	*W*G*B	00:05:50	00:07:47	117 sec.	C Tune: Idem
5	S 00:08:06	Bond and Felix Leiter jump (parachute) to get to Leiter's wedding	1W1G1B	00:07:50	00:11:40	230 sec.	F Tune: Idem
6	S 00:18:00	Bond leaves Felix Leiter's house (after the wedding party)	1W	00:18:00	00:18:16	16 sec.	C Tune: Idem
7	S 00:27:45	Bond and his friend infiltrate Milton Krest's centre (long sequence)	*W2G2B	00:27:34	00:30:29	175 sec.	C Tune: slower, instr., notes, and rhythms changed
8	S 01:31:26	Idem	1W	00:30:39	00:32:26	107 sec.	F Tune: slower, instr., notes, and rhythms changed
9	S 01:32:41	Bond kills one of Milton Krest's men	1B	00:32:41	00:32:58	17 sec.	F Tune: instrumentation changed
10	S 00:34:32	Bond meets M (who is angry at him)	1W	00:33:05	00:34:48	103 sec.	H? (B) Tune: slower, different instrumentation
11	S 00:35:52	Bond pretends to hand over his gun (after his resignation) and then escapes	2W	00:35:30	00:36:28	58 sec.	B Tune: Idem
12	S 00:38:29	Bond (disguised) manages to infiltrate Milton Krest's boat (long sequence)	*W1G2B	00:38:09	00:41:15	186 sec.	F Tune: slower, instr., notes, and rhythms changed
13	S 00:43:14	Bond escapes Milton's boat after killing one of his men	2W	00:42:14	00:43:42	88 sec.	C Tune: Idem
14	S 00:44:33	Bond sabotages Milton Krest's shipment and escapes (long sequence)	*G*B	00:44:12	00:54:33	621 sec.	F Tune: Idem
15	S 01:15:57	Bond goes to install a bomb next to Sanchez's office (long sequence)	3W2B	01:14:46	01:18:44	238 sec.	F Tune: instrumentation changed and slower
16	S 01:19:30	Bond thanks Q and tells him to leave	2W	01:19:27	01:20:12	45 sec.	B Tune: Idem
17	S 01:20:30	Bond prepares to set off the bomb (long sequence)	3W1G1B	01:20:23	01:26:47	384 sec.	C Tune: Idem
18	S 01:25:20	Bond is rescued by Sanchez	1W				F Tune: Idem
19	S 01:30:33	Bond escapes Sanchez's estate	1B	01:29:47	01:30:46	59 sec.	F Tune: Idem
20	S 01:31:31	Bond tells Bouvier they will get another shot at Sanchez	2W1B	01:31:08	01:32:36	88 sec.	B Tune: Idem
21	S 01:35:30	Bond, Bouvier and Lupe set up Krest against Sanchez (long sequence)	2W3B	01:34:56	01:36:40	104 sec.	C Tune: slower, instr., notes, and rhythms changed
22	S 01:38:39	Bond tells Bouvier and Q to leave as it is too dangerous for them now	3W1B	01:38:33	01:39:48	75 sec.	B Tune: Idem
23	S 01:41:24	Lupe seduces Bond	1W*B	01:40:39	01:41:49	70 sec.	B Tune: slower, different instrumentation
24	S 01:46:20	Bond visits Sanchez's industry	1G1B	01:46:05	01:46:53	48 sec.	B Tune: slower, lower register (darker)
25	S 01:48:06	Bond is ambushed by one of Sanchez's men	1G1B	01:47:56	01:50:27	151 sec.	B Tune: Idem
26	S 02:01:32	Final battle: Bond pursues Sanchez and his men	1G2B	02:01:22	02:02:47	85 sec.	F Tune: instrumentation and rhythms changed
27	S 02:03:06	Idem	*W*G*B	02:03:06	02:05:32	146 sec.	F Tune: instrumentation and rhythms changed
28	S 02:06:10	Idem	1G1B	02:06:10	02:06:46	36 sec.	F Tune: instrumentation and rhythms changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The score for this film was composed by Michael Kamen. The title song is only heard for the opening titles (the end credits feature a different song). Neither song was composed by Kamen. The *title tune* is used extensively throughout the score, but it is always modified when it is heard (linked to action scenes). The three motifs are used extensively. The main theme of this film is the "James Bond Theme", as a lot of the score also seems to be based on it (as heard at 00:04:58, 01:34:22, 01:44:06). The score for this film is quite long (longest to date) but is also competing with the sound effects track. Some classical music is also incorporated (like the wedding march at 00:08:40). Also, a lot of Latin guitar pieces are heard.

OPENING TITLES/END CREDITS

- 00:10:50 - Original score composed and conducted by Michael Kamen
 - 02:12:20 - 'Licence to Kill' performed by Gladys Knight, produced and arranged by Narada Michael Walden in Association with Walter Afanasieff, written by Narada Michael Walden, Jeffrey Cohen and Walter Afanasieff
 'Wedding Party' performed by Ivory, Produced by Jimmy Duncan and Philip Brennan, written by Jimmy Duncan and Philip Brennan
 'Dirty Love' performed by Tim Feehan, produced by Tim Feehan and David White, written by Steve Dubin and Jeff Pescetto
 'If you asked me to' performed by Patti Labelle, produced by Stewart Levine, arranged by Aaron Zigman, written by Diane Warren
 The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:31)

- 1) MGM and UA logos (UA logo different again, also with sound design)
- 2) 'Spotlights' and the 'walk' with 'intro new music
- 3) The 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
- 4) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment to both)
- 5) Initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:07:26, with other components
 - 2) 02:03:50, with other components
 - 3) 02:06:25, with other components
- (the intro chord is more hinted at on these three occasions...)

GOLDENEYE

Seventeenth movie of the franchise Music composed by Eric Serra
 Duration of movie: 131 minutes Length of score: 72 minutes and 1 second Number of cues: 56

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:32	Gun barrel sequence	2W	00:00:27	00:00:43	16 sec.	N / A	Tune: arrangement modified + instrumentation
2	S 00:02:30	Bond trying to sneak into a military facility	1G	00:02:18	00:04:54	156 sec.	H (B)	Tune: instrumentation, notes changed
3	S 00:03:12	Bond and 006 infiltrate a Soviet facility	*G 1B				F	Tune: notes, rhythms and instr. changed (timpani)
4	S 00:05:37	Bond and 006 get caught	3W2G	00:05:03	00:06:24	81 sec.	C	Tune: Idem
5	S 00:08:18	Bond manages to escape the facility	1W*G	00:08:08	00:09:59	111 sec.	C	Tune: Idem
6	S 00:10:35	View of explosion, then opening titles	1W *G	00:10:34	00:13:21	167 sec.	N / A	Tune: notes, rhythms and instr. changed
7	S 00:53:15	Bond arrives in Russia	1W	00:53:10	00:53:33	23 sec.	F	Tune: Idem
8	S 01:11:23	Bond manages to save himself and Natalya (in the helicopter)	*W1G	00:11:19	01:12:46	87 sec.	C	Tune: Idem
9	S 01:19:34	Bond and Natalya try to escape from Ourumov, but she gets captured again	3W1B	01:18:59	01:20:27	88 sec.	F	Tune: slower
10	S 01:20:36	Bond (in a tank) tries to free Natalya from Ourumov	*W3G*B	01:20:36	01:24:58	262 sec.	F	Tune: notes, rhythms and instr. changed
11	S 01:25:08	Idem	3W	01:25:02	01:25:30	28 sec.	F	Tune: slower, instrumentation changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Eric Serra. It is important to note that sometimes it is very hard to differentiate between the sound design and the music. The title song is used for the opening titles, but not for the end credits (another song is heard then). For the first time in a while, the title song includes part of the *title tune* (the walk and the guitar motifs --> pizzicato strings). Also, the romantic cue of this film is not based on the title song (heard around 00:43:04, 01:42:37, and so on). Something new is also the fact that the *title tune* is sometimes portrayed by percussions (for example heard around 00:04:49). The score overall is much less symphonic (less brass, more electronic style music, but still lush strings at times). The *title tune* is heard mostly towards the first half of the film (not heard for the last forty minutes). The walk motif is the most heard of the three motifs. During the compositional process, Serra got assured that he had complete freedom apart from the occasional "James Bond Theme" (according to Burlingame). However, they had problems with his music at the end, which was completely different from anything heard before in the franchise (Burlingame 2012, pp. 203-206). The iTunes menu features the JB theme (remixed, similar to what is heard in the film).

OPENING TITLES/END CREDITS

- 00:12:50 - Music by Eric Serra

'Goldeneye' performed by Tina Turner, written by Bono and The Edge, produced by Nellee Hooper

- 00:09:00 - 'Goldeneye' written by Bono and The Edge, performed by Tina Turner, Produced by Nellee Hooper, executive produced by Bono and The Edge, Ms Turner appears courtesy of Virgin Records/EMI Global Limited

'The Experience of Love' written by Eric Serra and Rupert Hine, performed by Eric Serra, produced by Eric Serra and Rupert Hine

'Stand by Your Man' written by Billy Sherrill and Tammy Wynette, performed by Minnie Driver

The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:44)

1) MGM and UA logos (with UA with new sonic logo?)

2) 'Spotlights' with 'intro chord'

3) The 'walk' with the 'walk' motif

4) The 'shot', the 'blood' and camera tilting with the 'walk' motif

5) 'Spotlight', followed by initial action scene, opening titles, movie

INTRO CHORD

1) 00:00:27 (gun barrel sequence), with walk motif

2) 00:08:08 (Bond tries to escape), followed by other components

3) 01:11:19 (Bond realises both he and Natalia are in a bad place), with other components

4) 01:19:07 (Bond and Natalia try to escape from Ourumov and his men), with other components

5) 01:20:50 (Bond in a tank tries to save Natalia), components before and after

6) 01:23:10, Idem

TOMORROW NEVER DIES

Eighteenth movie of the franchise Music composed by David Arnold
 Duration of movie: 120 minutes Length of score: 94 minutes and 27 seconds Number of cues: 40

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:23	Gun barrel sequence	2W*B	00:00:23	00:03:13	170 sec.	N / A	Tune: instrumentation changed
2	S 00:04:46	Bond tries to get the bombs out (otherwise everybody will die), long sequence	*W	00:03:19	00:07:44	265 sec.	F	Tune: Slower
3	S 00:08:00	Bond manages to get the bombs out	1B	00:08:00	00:09:10	70 sec.	F	Tune: Notes changed (end)
4	S 00:09:16	Bond contacts the base to let them know the bombs are safe	3W*B	00:09:16	00:16:10	414 sec.	C	Tune: instrumentation changed
5	S 00:23:51	James Bond goes back to the base to get briefed	*W3G1B	00:23:51	00:24:06	15 sec.	F	Tune: instrumentation changed
6	S 00:25:47	Bond and M discuss the "situation"	*W3G1B	00:24:59	00:26:07	68 sec.	C	Tune: instrumentation changed (woodwinds)
7	S 00:27:34	Bond travels to Hamburg and meets Q at the airport	*W2G2B	00:27:30	00:28:55	85 sec.	C	Tune: Idem
8	S 00:30:06	Bond tests his car in front of Q	*B	00:30:06	00:36:06	360 sec.	F	
9	S 00:40:20	View of Bond in his hotel room waiting for Carver and his men	2W	00:37:26	00:40:51	205 sec.	F	Tune: slower, rhythms and notes modified
10	S 00:48:46	Bond infiltrates Carver's office	2W	00:47:32	00:50:22	170 sec.	F	Tune: slower
11	S 00:52:40	Bond escapes Carver's office and gets threatened by Carver (long sequence)	*W*G*B	00:52:40	00:54:59	139 sec.	C	Tune: notes modified (to fit the action)
12	S 00:59:24	Bond tries to escape from Carver's men (long sequence)	*W2G2B	00:58:34	01:04:23	349 sec.	F	Tune: instrumentation, harmony & notes changed
13	S 01:03:56	Bond meets Wade (CIA affiliate)	2G				F	Tune: in major instead of minor
14	S 01:05:38	Idem	2G	01:05:32	01:07:06	94 sec.	B	Tune: Idem
15	S 01:17:50	Bond and Wai Lin escape from Carver's office and his men (long sequence)	*W*G*B	01:17:35	01:24:14	399 sec.	C	Tune: instrumentation, rhythms & notes changed
16	S 01:35:46	Bond and Wai Lin try to infiltrate Carver's boat (she gets captured)	3G3B	01:35:38	01:36:58	80 sec.	C	Tune: instrumentation, harmony & notes changed
17	S 01:38:37	Bond snuggles in Carver's ship	1B	01:38:16	01:39:50	94 sec.	B	Tune: instrumentation changed
18	S 01:41:55	Bond tries to save Wai Lin	2W	01:40:07	01:43:51	224 sec.	B	Tune: Idem
19	S 01:45:24	Bond fights Carver and his men	*G*B	01:43:53	01:47:30	217 sec.	F	Tune: notes modified (to fit the action)
20	S 01:48:26	Idem	*W3G	01:47:35	01:49:29	114 sec.	F	Tune: slower, rhythms and notes modified
21	S 01:52:50	Idem	1G	01:50:21	01:59:06	525 sec.	F	
22	S 01:54:57	The allies look around for Bond and Wai Lin (who are kissing)	3W				B	Tune: slower, instrumentation changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by David Arnold (long score). The title song is only heard at the beginning; a different song is heard for the end credits, on which the romantic cue is based (as heard for example at 00:43:24, 00:46:10, 00:55:30). The "James Bond Theme" is mainly used for action scenes. There are some electronics, but much less than in the previous film. The score for this film is quite long, and the *title tune* is heard quite a lot, pretty much evenly throughout the film. The three motifs are heard, the walk motif being the most predominant. Arnold believed in the musical heritage of the Bond franchise and it was important for him to show it in the score (according to Burlingame --> I agree - see Burlingame 2012, p. 211). Some of the score hints at the *title tune*, for example as heard around 00:01:48, 00:49:21 (in the title song as well, around 00:12:16). The iTunes menu features the JB theme remixed.

OPENING TITLES/END CREDITS

- 00:11:56 - Music by David Arnold

'Tomorrow Never Dies' performed by Sheryl Crow

- 01:58:16 - "Tomorrow Never Dies" written by Sheryl Crow, Mitchell Froom, Produced by Mitchell Froom, performed by Sheryl Crow, Sheryl Crow appears courtesy of A & M Records

"Surrender" Music by David Arnold and David McAlmont, lyrics by Don Black, produced by David Arnold, performed by k.d. lang, k.d. lang appears courtesy of Warner Bros. Records

"Back Seat Driver" written, produced and performed by David Arnold and Alex Gifford of Propellerheads, Alex Gifford appears courtesy of Wall of Sound / DreamWorks

"It had to be you" written by Isham Jones and Gus Kahn, performed by Simon Greenaway

"The James Bond Theme" written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:40)

- 1) MGM and UA logos (UA with its sonic logo?)
- 2) 'Spotlights' and 'walk' with 'walk' motif
- 3) The 'shot', 'blood', and camera tilting with the 'brass motif
- 4) 'Spotlight', initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:27:32 (Bond travelling to Hamburg), with other components
- 2) 00:53:20 (Bond escaping Carver's office), with other components
- 3) 01:21:36 (Bond and Wai Lin doing a stunt on the moto), with other components

THE WORLD IS NOT ENOUGH

Nineteenth movie of the franchise Music composed by David Arnold
 Duration of movie: 129 minutes Length of score: 87 minutes and 14 seconds Number of cues: 36

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:11	Gun barrel sequence	2W*B	00:00:11	00:00:48	37 sec.	N / A	Tune: different orchestration
2	S 00:00:27	James Bond walking towards the Swiss Bank	3W1G				F	Tune: different orchestration, notes modified
3	S 00:03:30	James Bond escapes the Swiss Bank	*W3G*B	00:02:15	00:04:37	142 sec.	C	Tune: Idem
4	S 00:08:04	Bond purchases King's assassin	*W*G*B	00:07:23	00:17:49	626 sec.	F	Tune: diff. orchestration, slower, notes modified
5	S 00:28:52	Bond drives to meet Elektra (to protect her), with title song	*W	00:28:26	00:29:36	70 sec.	F	Tune: diff. orchestration, slower, notes modified
6	S 00:57:07	Bond pretends to be Dr Arkov (alongside Renard's men)	3W	00:56:23	00:57:25	62 sec.	C	Tune: slower
7	S 01:04:28	Bond and Christmas try to escape	2W	00:59:31	01:08:16	525 sec.	C	Tune: diff. orchestration, slower
8	S 01:07:55	Bond escapes with Christmas Jones from the blast (presents himself as Bond)	1B				F	
9	S 01:30:52	Bond and Christmas are attacked while at Zukovsky's factory (by Elektra's men), long sequence	*W*B3G	01:29:56	01:34:45	289 sec.	F	Tune: orchestration and notes changed
10	S 01:50:33	Bond jumps in the water to get to the submarine in time	3W	01:50:30	01:54:41	251 sec.	F	Tune: slower, rhythms modified
11	S 02:00:34	Bond figures out a way to stop Renard	2W	01:55:05	02:01:29	384 sec.	F	Tune: Idem
12	S 02:01:41	Bond and Christmas escape from the submarine	2W	02:01:41	02:02:11	30 sec.	C	Tune: diff. orchestration, slower, notes modified
13	S 02:03:56	End of film: View of Bond and Christmas together	2W	02:02:52	02:08:07	315 sec.	B	Tune: different orchestration
14	S 02:04:19	End credits (beginning)	*W*G*B				N / A	Tune: orchestration and notes changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by David Arnold (he is the first composer after Barry to have scored more than one film for this franchise). The music overall fulfils its role (with no electronics really). The title song is heard for the opening titles, but not for the end credits (instead featuring the "James Bond Theme" itself). However, some of the score is based on the title song, as heard around 00:28:32, 00:56:40 and 02:03:00. The *title tune* is heard less than in the previous movie, but still a lot and somewhat evenly throughout the film, the walk motif being the most predominant. There are hints to the *title tune* around 00:54:40 (for example). The score is still quite long. The iTunes menu features the brass motif. It seems that the title song also hints at the walk motif, as heard towards the end around 00:16:48.

OPENING/END CREDITS

- 00:16:40 - Music by David Arnold

"The World is not Enough" performed by Garbage, written by David Arnold and Don Black

- 02:07:37 - "The World is not Enough" music by David Arnold and lyrics by Don Black, produced by Garbage and David Arnold, performed by Garbage, Garbage appears courtesy of Almo Sounds, Inc. / Mushroom Records UK Ltd., Shirley Manson appears courtesy of Radioactive Records

"The James Bond Theme" written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:27)

1) MGM logo

2) 'Spotlights' and 'walk' with 'walk' motif

3) The 'shot', 'blood', camera tilting and 'spotlight' with the 'brass motif

4) Initial action scene (heard with components of the title tune), opening titles, movie

INTRO CHORD

1) 00:08:01 (Bond pursues King's assassin), with other components

2) 01:33:29 (Bond and Elektra attacked at Zukovsky's factory), with other components

3) 01:34:34 (Idem), with other components

4) 02:04:16 (end credits), with other components

5) 02:05:03 (end credits), with other components

6) 02:07:35 (end credits), hint with other components

7) 02:07:45 (end credits), with other components

DIE ANOTHER DAY

Twentieth movie of the franchise Music composed by David Arnold
 Duration of movie: 133 minutes Length of score: 100 minutes and 42 seconds Number of cues: 34

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:14	Gun barrel sequence	3W1G1B	00:00:10	00:00:35	25 sec.	N/A	Tune: orchestration and notes changed
2	S 00:00:56	James Bond infiltrates a North Korean military base (long sequence)	*W1G*B	00:00:48	00:03:59	191 sec.	F	Tune: orchestration, notes and rhythms changed
3	S 00:09:26	Bond pursues Moon and apparently kills him	*W*G*B	00:09:10	00:12:16	186 sec.	F	Tune: Idem
4	S 00:21:23	Bond is freed (exchanged for another prisoner)	2W	00:17:55	00:21:53	238 sec.	F	Tune: orchestration and rhythms changed
5	S 00:26:42	Bond escapes from the MI6 (to avenge himself)	*W2G*B	00:23:07	00:27:52	285 sec.	C	Tune: orchestration, notes and rhythms changed
6	S 00:28:25	Bond recovers and makes a deal with Chang	*W	00:28:22	00:29:22	60 sec.	C	Tune: slower, orchestration changed
7	S 00:34:57	Bond tries to find Zao in Cuba	3W3G	00:34:34	00:35:16	42 sec.	F	Tune: orch., notes & rhythms changed (CUBAN)
8	S 00:40:36	Bond follows Jinx to the gene therapy clinic	*W2G2B	00:38:18	00:42:41	263 sec.	C	Tune: slower, orchestration and notes changed
9	S 00:48:13	Bond watches Jinx escape from the two guards	3W1G	00:43:32	00:48:42	310 sec.	C	Tune: slower, orchestration and notes changed
10	S 00:52:40	Bond meets Verity at the fencing club	2W	00:52:13	00:53:09	56 sec.	B	Tune: slower, orchestration changed
11	S 00:58:20	Bond fights a duel with Graves	*W2B	00:56:36	00:58:50	134 sec.	F	Tune: orchestration, notes and rhythms changed
12	S 01:02:56	Bond and M agree that he must take care of Graves	2W*B	01:02:50	01:04:27	97 sec.	F	Tune: same spirit
13	S 01:06:42	Bond tests the new car that Q lends him	2W	01:06:18	01:07:03	45 sec.	C	Tune: orchestration changed
14	S 01:08:21	Bond arrives in Iceland for his mission	*W3B	01:08:20	01:08:58	38 sec.	F	Tune: orchestration and rhythms changed
15	S 01:18:23	Bond tries to uncover Graves' plan	1G1B	01:15:45	01:18:32	167 sec.	F	Tune: orchestration, notes and rhythms changed
16	S 01:19:59	Miranda and Bond talk	2W	01:19:23	01:21:07	104 sec.	B	Tune: slower, orchestration and notes changed
17	S 01:26:30	Bond and Jinx escape (realising that Graves is not who he says he is)	1W	01:26:00	01:26:42	42 sec.	C	Tune: orchestration and rhythms changed
18	S 01:30:39	Bond escapes from Graves who just revealed that Frost is a traitor	2W	01:28:32	01:33:07	275 sec.	F	Tune: Idem
19	S 01:33:58	Bond escapes from the falling ice (due to Moon's satellite)	3W*G1B	01:33:37	01:35:04	87 sec.	F	Tune: slower, notes, rhythms & orch. changed
20	S 01:35:56	Bond goes back to save Jinx and gets pursued by Zao and his men	1G	01:35:08	01:45:22	614 sec.	C	Tune: Idem
21	S 01:40:39	Idem (long sequence)	*W*G				F	Tune: Idem
22	S 01:49:19	Bond and Jinx get on Graves plane and kill him and his men (long sequence)	*W2G2B	01:46:58	02:05:22	1104 sec.	F	Tune: Idem
23	S 02:01:24	Final battle	1W*G				C	Tune: orchestration changed
24	S 02:04:36	Bond and Jinx try to make the helicopter work	2W3G*B				C	Tune: faster?
25	S 02:05:32	Bond flirts with Moneypenny (in her dreams)	2W2G	02:05:31	02:06:38	67 sec.	C	Tune: orchestration, notes and harmony changed
26	S 02:08:06	Bond and Jinx enjoy some lonely time together	2W	02:06:55	02:12:22	327 sec.	C	Tune: slower, lush strings

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by David Arnold. The title song was not composed by Arnold himself, but by Madonna. Therefore, the score is not based even remotely on the title song (which is heard for both the opening titles and end credits). This is one of the longest score for any Bond film ever (with the longest cues), with some cues close to 20 minutes long. However, the sound effects are often louder than the music (it is hard to hear certain elements of the music). Arnold uses Barry's technique: he uses music to situate the audi viewers (Cuban and oriental music). The "James Bond Theme" is mainly used for action scenes (with an orchestration similar to that of Barry). Electronic music is mixed in (adding beats). The *title tune* is heard quite evenly throughout the film, all three motifs extensively used (although the walk motif is still used the most). The *title tune* is not heard for the end credits. There are hints to the "James Bond Theme" around 01:14:30, 01:36:45, 01:42:00, and so on. The iTunes menu features the JB theme (remixed).

OPENING TITLES/END CREDITS

- 00:16:01 - Music by David Arnold "Die Another Day" performed by Madonna
 - 02:11:50 - "Die Another Day" performed by Madonna, written and produced by Madonna and Mirwais Ahmadzaï, Madonna appears courtesy of Warner Bros.
 "The James Bond Theme" written by Monty Norman "Die Another Day" (Dirty Vegas Remix)
 "London Calling" performed by The Clash, courtesy of Epic Records and Sony Music Entertainment (UK) Ltd. By arrangement with Sony Music Licensing

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:27)

- 1) MGM logo
- 2) 'Spotlights' with 'intro chord'
- 3) The 'walk' with the 'walk' motif
- 4) The 'shot' with the 'guitar' motif ('walk' motif as accompaniment)
- 5) The 'blood' and camera tilting with the end of the 'guitar' motif and the 'brass' motif ('walk' motif as accompaniment)
- 6) Initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:10 (gun barrel sequence), with other components
- 2) 00:12:08 (tank sequence at beginning), with other components
- 3) 01:39:32 (Bond tries to escape from Grave's man), other components heard in the same sequence, but not directly before or after

CASINO ROYALE

Twenty-first movie of the franchise Music composed by David Arnold
 Duration of movie: 145 minutes Length of score: 89 minutes and 45 seconds Number of cues: 40

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:25:35	Bond gets to Nassau for his mission	*W	00:24:18	00:26:33	135 sec.	F	Tune: slower, orchestration changed
2	S 00:34:54	Bond wins Dimitrios's car at a poker game	2W	00:34:06	00:35:31	85 sec.	F	Tune: Idem
3	S 01:08:29	Bond gets ready to go to the poker game (with title song over)	2W 1B	01:07:22	01:09:12	110 sec.	F	Tune: Idem
4	S 01:28:46	Bond forced to go 'all in' in poker game	1W	01:26:20	01:29:56	216 sec.	C	Tune: Idem
5	S 01:37:45	Bond survives Le Chiffre's poisoning attempt	1W	01:34:16	01:38:05	229 sec.	C	Tune: Idem
6	S 01:43:01	Bond wins over Le Chiffre at poker (with title song over)	2W	01:43:01	01:43:36	35 sec.	B	Tune: Idem
7	S 02:09:56	Bond runs after Vesper (and the money)	1W	02:06:16	02:11:16	300 sec.	F	Tune: Idem
8	S 02:12:52	Bond fights the men who got the money from Vesper	2W	02:11:26	02:13:16	110 sec.	F	Tune: Idem
9	S 02:18:05	Bond learns how Vesper tried to save him	2W	02:18:05	02:19:05	60 sec.	B	Tune: Idem
10	S 02:19:53	Bond shoots at Mr White and end credits (beginning)	*W*G*B	02:19:51	02:24:31	280 sec.	F and N/A	Tune: Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was yet again composed by David Arnold. The franchise was "rebooted" in some sense. It is the first movie to feature Daniel Craig as James Bond. For the first time since *Dr. No* the gun barrel sequence is mixed with the opening titles (they are not separated by some action scene). Furthermore, the *title tune* is not heard for the gun barrel sequence as usual, but rather the title song. The title song is only used for the opening titles (not the end credits). Some of the score is based on it, as heard around 00:26:20, 00:57:50, 01:05:30 and so on. It is hard at times to differentiate the music from the sound design. For this film, Arnold did not use the "complete" "James Bond Theme" up until the end credits, as this is supposed to be the first film of the franchise (tells the story of Bond becoming 007). Therefore, only the walk motif is heard up until the end credits, mainly in the foreground, and mostly towards the end credits (with the exception of twice for the brass motif). The somewhat romantic theme heard around 01:07:23 will also be used for the following movie (a direct sequel). There are hints to the "James Bond Theme" around 01:04:53 and so on. The score for this film is quite long (but not as much as the previous one). The iTunes menu features the JB theme (and intro chord).

OPENING TITLES/END CREDITS

- 00:06:01 - Music by David Arnold

'You Know my Name' performed by Chris Cornell, written and produced by Chris Cornell and David

- 02:23:33 - 'You Know my Name' written and produced by Chris Cornell and David Arnold, performed by Chris Cornell, Chris Cornell appears courtesy of Interscope records, single on Interscope Records

'Linstead Market' traditional, arranged and performed by Gary Trotman, courtesy of Arc Music Productions International Ltd.

The James Bond theme written by Monty Norman

GUN BARREL SEQUENCE (00:03:42 - 03:50)

1) MGM and Columbia logos in black and white (Columbia with its sonic logo?)

2) Initial action scene (in black and white), last moment morphed with the 'shot' and the 'blood' with beginning of title song

3) Opening titles, movie

4) 'Intro chord' over black screen

5) End credits with James Bond theme (including the three components)

INTRO CHORD

1) 02:19:51 (Bond shoots Mr White), with other components

2) 02:20:28 (end credits), with other components

3) 02:21:45 (end credits), with other components

Intro chord also used for the iTunes menu

QUANTUM OF SOLACE

Twenty-second movie of the franchise Music composed by David Arnold
Duration of movie: 107 minutes Length of score: 76 minutes and 6 seconds Number of cues: 35

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:01:39	Car chase (involving Bond)	3W 3B	00:01:32	00:03:25	113 sec.	F	Tune: slower, rhythms and instr. changed
2	S 00:03:49	Bond arrives to the MI6 headquarters in Sienna	1W2G	00:03:31	00:04:06	35 sec.	F	Tune: Idem
3	S 00:11:03	Bond pursues Craig Mitchell	*B	00:10:03	00:13:26	203 sec.	F	Tune: Idem
4	S 00:15:25	Bond meets M at Craig Mitchell's flat	1W	00:15:10	00:15:45	35 sec.	H (B)	Tune: Idem
5	S 00:17:56	Bond arrives in Port-au-Prince	1G	00:17:45	00:18:14	29 sec.	F	Tune: Idem
6	S 00:33:00	Bond rescues Camille from Medrano	1W1G1B	00:27:21	00:33:19	358 sec.	C	Tune: Idem
7	S 00:47:55	Bond on its way to meet Mathis (with instrumental version of title song)	2W1G	00:47:55	00:48:28	33 sec.	F	Tune: Idem
8	S 00:54:26	Bond brings Fields to a better hotel (in Bolivia)	1W	00:54:26	00:54:42	16 sec.	C	Tune: Idem
9	S 00:55:05	Bond and Fields arrive at their hotel room (he flirts with her)	2W2G2B	00:55:05	00:55:44	39 sec.	C	Tune: slower, inst. rhythms and notes changed
10	S 01:20:24	Bond manages to escape the hotel with Camille	2W	01:18:42	01:21:11	149 sec.	C	Tune: slower, rhythms and instr. changed
11	S 01:36:01	Bond leaves Green to die in the desert	1W	01:34:47	01:36:42	115 sec.	F	Tune: slower, inst. rhythms and notes changed
12	S 01:41:20	Final scene: Bond tells M he never left MI6	1W	01:41:05	01:46:06	301 sec.	F	Tune: slower and instrumentation changed
13	S 01:41:42	End credits (gun barrel sequence)	*W3G*B				N / A	Tune: MOSTLY SIMILAR
14	S 01:45:30	End credits	2G				N / A	Tune: slower, inst. rhythms and notes changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by David Arnold (his last score for the franchise, at least until now).This movie is a direct sequel to its predecessor. The gun barrel sequence for this film is this time at the end of the movie to announce the end credits. A lot of music is used to situate the audiovievers (Latin music). Arnold reintroduces Vesper's theme from the previous movie, around 00:50:28 for example. The *title tune* is more and more subtle (modified more heavily) with mostly the walk motif being used. Although the title song was not composed by Arnold, he did incorporate some bits and pieces of it in the score. There are a lot of hints to the "James Bond Theme", for example around 01:19:58 and so on. The "James Bond Theme" is heard mostly towards the first and the last thirty minutes of the film. The score for this film is shorter than the preceding ones, but so is the film. The iTunes menu features the theme from this film (not the JB theme).

OPENING TITLES/END CREDITS

- 00:06:41 - Music by David Arnold
'Another Way to Die' performed by Jack White and Alicia Keys, written and produced by Jack White
- 01:45:06 - 'Another Way to Die' written and produced by Jack White, performed by Jack White and Alicia Keys, Alicia Keys appears courtesy of MBK/J Records, a unit of Sony BMG Music
"Zanmi" written by Nickenson Prudhomme and Marc Lubin, performed by Nickenson Prudhomme, courtesy of N&N Music Group, Inc.
"Business Before Pleasure" written by George Akaeze, performed by George Akaeze & his augmented hits, courtesy of Afrodisia limited, under licence from G&A limited
"24 É Tan Pou Viv" written by Wyclef Jean and Jerry Duplessis, performed by Wyclef Jean, courtesy of Clef Records/Koch Entertainment LLC by arrangement with Shelly Bay
"Regresa" written by Augusto Polo Campos, performed by Jaime Cuadra, courtesy of Quadrasonic Ideas and Apdayc
"Cholo Soy" written by Luis Abanto Morales, performed by Jaime Cuadra, Giancarlo Morocco and Luis Abanto Morales, courtesy of Quadrasonic Ideas and Apdayc
"El Provinciano" written by Laureano Martinez Smart, performed by Jaime Cuadra and Luis Abanto Morales, courtesy of Quadrasonic Ideas and Apdayc
"10" written and performed by Antonio Pinto, courtesy of Pintology publishing and Broder WCS
"Crawl, End Crawl" written by David Arnold, produced by Kieran Hebden, performed by Four Tet
"Tosca" by Giacomo Puccini, text by Giuseppe Giacosa and Luigi Illica, performed by the Vienna Symphony orchestra, Britten Festival Chorus and Bregenz
The James Bond Theme written by Monty Norman

GUN BARREL SEQUENCE (from spotlights, 01:41:28 - 01:41:56)
MGM and Columbia logos (with music from the movie but not JB theme)

Initial action scene, opening titles, movie
1) 'Spotlights' with 'intro chord'
2) The 'walk' and the 'shot' with the 'guitar' motif ('walk' motif in accompaniment)
3) The 'blood' with the 'guitar' motif ('walk' motif as accompaniment)
4) Followed by movie logo (with 'brass' motif at the end), end credits with continuation of James Bond theme

INTRO CHORD

1) 01:41:38 (gun barrel sequence), with other components
2) 01:42:28 (end credits), with other components

SKYFALL

Twenty-third movie of the franchise Music composed by Thomas Newman
Duration of movie: 144 minutes Length of score: 104 minutes and 11 seconds Number of cues: 38

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:05:16	Bond pursues Patrice (who has stolen an important hard drive)	2W	00:00:28	00:12:04	696 sec.	F	Tune: slower, notes, register and orch. changed
2	S 00:09:18	Idem	3B				F	Tune: notes modified, different registers
3	S 00:13:40	Opening titles (with title song)	*W	00:12:56	00:16:47	231 sec.	N/A	Tune: slower, notes changed
4	S 00:33:00	Bond cuts himself to retrieve fragments of the bullet that hit him	*W	00:32:13	00:33:36	83 sec.	C	Tune: orchestration, rhythms and notes changed
5	S 00:37:49	Bond and M plan for Bond to go after Patrice	*W	00:36:53	00:38:32	99 sec.	B	Tune: orchestration and rhythms changed
6	S 00:40:11	Q gives Bond his ammunition for Shanghai	*W1B	00:40:11	00:42:19	128 sec.	B	Tune: slower, orchestration and notes changed
7	S 00:55:08	Bond arrives at the casino (with instrumental version of title song)	*W	00:54:54	00:58:24	210 sec.	F	Tune: slower, orchestration changed
8	S 01:03:18	Bond casually tries to leave the casino	2W	01:00:34	01:03:43	189 sec.	F	Tune: orchestration, rhythms and notes changed
9	S 01:05:05	Bond gives the money to Moneypenny	2W2G	01:03:47	01:05:19	92 sec.	B	Tune: Idem
10	S 01:20:34	Bond captures Silva	*W1B	01:20:08	01:20:58	50 sec.	C	Tune: orchestration and notes changed
11	S 01:41:05	Bond arrives to save M as Silva tries to kill her	2W2B	01:38:44	01:43:49	305 sec.	F	Tune: orchestration, rhythms and notes changed
12	S 01:44:06	Bond shows M his vintage car (in which they will escape), Q creates a false trail	*W3G3B	01:44:05	01:46:03	118 sec.	C	
13	S 01:53:36	Bond and Kincade get the house ready for Sylva's arrival	1W	01:51:41	01:53:54	133 sec.	F	Tune: different instrumentation, notes changed
14	S 02:01:59	Final battle (at Skyfall)	2W	02:00:01	02:03:12	191 sec.	F	Tune: slower, instrumentation and rhythms changed
15	S 02:02:54	Idem	2W				F	Tune: slower, orchestration changed
16	S 02:03:20	Idem	*B	02:03:20	02:04:03	43 sec.	F	Tune: orchestration, rhythms and notes changed
17	S 02:08:24	Bond escapes from Silva in the freezing water	2W	02:07:40	02:13:00	320 sec.	F	Tune: orchestration, rhythms and notes changed
18	S 02:16:49	Final scene, gun barrel sequence, and end credits (beginning)	*W*B	02:16:48	02:23:00	372 sec.	C	
19	S 02:22:03	End credits (with instrumental version of title song)	*W				N/A	Tune: orchestration and notes changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Thomas Newman (his first score for the *James Bond* franchise). There is no gun barrel sequence for this film at the beginning (only a small allusion to the intro chord at the very beginning of the film). The gun barrel sequence is pushed again for the beginning of the end credits, but this time, it is synced to the brass motif instead of the guitar one as has been seen in most of the other movies (16 of them). The title song was composed by Adele and is only heard for the opening titles (there will be an instrumental version of it towards the end of the end credits). Some parts of the score do make references to it, around 00:55:20 for example (but the song with lyrics is not heard again). The title song also makes references to the *title tune* (the walk motif), the first time in a while a Bond song does so. The orchestration for this film is more modern (lost of ostinatos heard around 00:08:00 to 00:09:00). The action scenes do not have such a jazzy orchestration anymore (looped rhythms). Again, there is incidental music to situate the audioviewers. The *title tune* is heard a lot, but always modified (apart from two exceptions, see above). Moreover, the walk motif is MUCH more used than the other two (the guitar motif is the least heard of the three). There are also lots of hints to the "James Bond Theme", for example around 00:08:57, 00:11:02, 02:00:37, 02:01:13 and so on. The *title tune* is also heard on the main menu on iTunes.

OPENING/END CREDITS

- 00:15:56 - Music by Thomas Newman
"Skyfall" performed by Adele, written by Adele and Paul Epworth, produced by Paul Epworth
- 02:22:08 - Skyfall, performed by Adele, written by Adele and Paul Epworth, produced by Paul Epworth, Adele appears courtesy of XL Recordings/Columbia
Konyali, written and performed by Ensemble Hüseyin Türkmenier, take from the album "Turkish Bellydance", courtesy of ARC Music Productions International
CNN Breaking News Theme #2, written by Herb Avery, courtesy of CNN
Moonlight, performed by Jun Chen, courtesy of Naxos of America, inc.
Boum!, written and performed by Charles Trenet, courtesy of Capitol Music, a division of EMI Music France, under licence from EMI Film & Television Music
Boom Boom, written by John Lee Hooker, performed by The Animals, licensed courtesy of EMI Records Ltd. And ABKCO Music Records
The Name's Bond... James Bond, written by Monty Norman, arranged by David Arnold
The James Bond Theme written by Monty Norman

GUN BARREL SEQUENCE (from spotlights, 02:17:47 - 02:17:58)

- 1) Last scene with 'walk' motif
- 2) 'Spotlights', 'walk', 'shot' and 'blood' with 'brass' motif
- 3) End credits (with continuation of 'brass' motif, but the other motifs are not heard).

INTRO CHORD

- 1) 00:00:39 (opening sequence), not heard with other components
- 2) 00:06:40 (Bond pursues Patrice), components in same sequence, but not directly before.. (more than 1 minute in between)
- 3) 01:44:05 (Bond shows his vintage car to M), heard with other components, hint?

SPECTRE

Twenty-Fourth movie of the franchise Music composed by Thomas Newman
Duration of movie: 148 minutes Length of score: 123 minutes and 8 seconds Number of cues: 30

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:04	Opening logos & gun barrel sequence	*W *B	00:00:01	00:05:56	355 sec.	N / A	Slower, orchestration, harmonies & notes changed
2	S 00:03:31	Bond leaves his hotel room to go and kill Sciarra	*W 2B				F	Slower, instrumentation & notes changed
3	S 00:10:54	Bond and Sciarra fight in the helicopter	2W	00:10:42	00:16:39	357 sec.	F	Slower, notes changed
4	S 00:12:30	Bond flying in the helicopter (fight is over)	1W				F	Slower, instrumentation changed
5	S 00:24:21	Bond gets debriefed by Tanner	3W	00:22:19	00:24:46	147 sec.	B	Instrumentation & rhythms changed
6	S 00:25:38	Q shows Bond the car he will not get since he disobeyed orders	*W 2B	00:25:38	00:32:37	419 sec.	C	Idem (long sequence)
7	S 00:27:34	Q informs Bond that he accepts to help him (with the tracker)	*W3G1B				B	Instrumentation and notes changed
8	S 00:28:18	Moneypenny gets a phone from Bond, and Q realises Bond has stolen the car	*W 1B				C	Instrumentation, notes and rhythms changed
9	S 01:48:07	Bond escapes from Spectre's man (car chase)	2W	00:43:38	00:56:02	744 sec.	F	Instrumentation and notes changed
10	S 00:49:59	Idem	2W 1B				H? (F)	Slower
11	S 00:52:23	M asks Q where is Bond (he is suspicious)	2W				B	Instrumentation, notes and rhythms changed
12	S 01:11:43	Bond tries to free Madeleine from Spectre's men	1B				F	Rhythms changed
13	S 01:12:50	Idem	1W 1G	01:05:29	01:14:26	537 sec.	F	Instrumentation, notes and rhythms changed
14	S 01:15:29	Bond and Madeleine meet Q back at his hotel room	2W	01:15:07	01:15:57	50 sec.	C	Instrumentation & rhythms changed
15	S 01:17:46	Bond and Madeleine arrive at L'Américain	2W	01:16:19	01:19:02	163 sec.	H? (B)	Idem
16	S 02:01:02	Bond and M driving (going on their mission to stop C)	*W	01:57:20	02:01:38	258 sec.	C	Instrumentation changed, slower
17	S 02:12:57	Bond manages so save Madeleine from the explosion	*W	02:01:45	02:13:41	716 sec.	C (F)	Idem
18	S 02:14:33	Bond shoots at Blofeld's helicopter to stop him	2B	02:13:53	02:17:59	246 sec.	F	Notes changed at the end
19	S 02:20:03	Bond meets Q to get his car & end credits (beginning)	*W*B*G	02:20:03	02:28:03	480 sec.	C & N / A	Slower, instrumentation changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Thomas Newman. He follows a similar approach than with the *Skyfall* film (some similar music used, other than the *title tune*, includes what is heard around: 00:18:58, 01:09:00). The romantic theme of this film is based on the title song, like in most *James Bond* films (as seen around 01:35:51). The score features lots of music, pads and sound design (example: 01:36:58 - pads/sound design used to create a certain mood). The guitar motif is only used during the end credits (02:21:47), with 2 exceptions. The intro chord is, however, heard during the film (see info below). The components of the *title tune* are mostly heard towards the beginning and the end of the film, and the walk motif is the most used (not so much in the middle). The gun barrel sequence is at the beginning of the film, and the opening titles introduce images from the previous film (more a sequel than the earlier *James Bond*). There are hints to the walk motif as well (example: 01:06:28). This is one of the longest scores so far for this franchise (with the longest average of cues). The iTunes menu features the JB theme.

OPENING TITLES/END CREDITS

- 00:15:55 - Music by Thomas Newman
- 02:27:00 - "Writing's on the wall", written by Sam Smith & James Napier, performed by Sam Smith, produced by Jimmy Napes & Steve Fitzmaurice, Sam Smith appears courtesy Capitol Records, division of Universal Music Operations Limited
"Te He De Querer", written by Alfonso Esparza Oteo, performed by Los Organilleros, courtesy of Ediciones Pentagrama SA de CV
"La Llorona, performed by Gloria de La Cruz, accompanied by Los Trobadores de Rogelio Gaspar, original arrangement by Gloria De la Cruz
"Vivaldi: "Cum Dederit" (Andante)", [Nisi dominus (psalm 126), R.608], performed by Andreas Scholl, Australian Brandenburg Orchestra, Paul Dyer, courtesy of Decca Music Group Ltd., under licence from Universal Music Enterprises
"One furtive tear (L'elisir d'amore), (G. Donizetti), arranged by Geoff Love, performed by Geoff Love & his orchestra, courtesy of Parlophone Records Ltd., by arrangement with Warner Music Group Film & TV Licensing
"New York, New York", written by John Kander & Fred Ebb, performed by Ray Quinn, courtesy of Marker & Marker
"Verdi: "Libiamo Ne'Lieti Calici" [La Traviata/ act 1], performed by Luciano Pavarotti, Dame Joan Sutherland, The London Opera Chorus, The National Philharmonic orchestra, Richard Bonyngue, courtesy of Decca Music Group Ltd., Under license from Universal Music Enterprises
"Call and Response, lyrics by Bill Bernstein & Tambuco
"The Name's Bond... James Bond", written by Monty Norman, arranged by David Arnold, conducted by Nicholas Dodd
"The James Bond Theme" written by Monty Norman

GUN BARREL SEQUENCE (from MGM logo, 00:00:00 - 00:00:52) --> LONGEST SEQUENCE

- 1) MGM and Columbia logos with 'walk' motif --> **FIRST TIME THIS HAPPENS!!!**
- 2) 'Intro chord' over black screen
- 3) 'Spotlights' and the 'walk' with the 'walk' motif
- 4) The 'shot', the 'blood' and black screen with the 'brass' motif
- 5) Initial action scene, opening titles, movie

INTRO CHORD

- 1) 00:00:33 (gun barrel sequence), with other components
- 2) 00:12:23 (end of battle, before the opening scene), followed by walk motif and title song
- 3) 02:21:36 (end credits), with other components

CASINO ROYALE (1967)

Unofficial movie Music composed by Burt Bacharach
Duration of movie: 131 minutes Length of score: 56 minutes and 44 seconds Number of cues: 68

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Burt Bacharach. There is pop music (like the power of love), but it is not credited. The music is mainly jazzy, there is no song for the opening titles. The main theme is heard for example around 01:47:02. The film is a comedy. The romantic theme is heard for example around 00:32:14. There is no reference or hint to the JB components.

OPENING TITLES/END CREDITS

-00:02:34 - Music composed and conducted by Burt Bacharach

NEVER SAY NEVER AGAIN

Unofficial movie Music composed by Michel Legrand
Duration of movie: 134 minutes Length of score: 52 minutes and 59 seconds Number of cues: 57

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Michel Legrand. The music is not really memorable (no main theme really). There is a song (Never Say Never Again) for the opening titles, which is also heard during the movie. The music is jazzy at times (with saxophone).

OPENING TITLES/END CREDITS

-00:01:26 - Music by Michel Legrand
"Never Say Never Again", music by Michel Legrand, lyric by Alan & Marilyn Bergman
-02:12:26 - Title "Never Say Never Again", by Micheline Connery
"Une Chanson D'amour", words by Michel Legrand & Jean Drejac, music by Michel Legrand, Sung by Sophie Della

APPENDIX 3.2 - THE GODFATHER FRANCHISE (1972-1990)

GENERAL INFORMATION

All the movies of the franchise were produced by Paramount

of movies related to the franchise: 3

of director(s): 1

of composer(s): 2

Beginning of the *title tune* (as introduced in the first movie - See Sciannameo 2010, p.44):



Was the main musical theme used in the trailer(s): Yes

Is the franchise based on a book: Yes, by Mario Puzo

Are any of the movies remakes: No

Some movies divided into parts?: No, but the second and third movies are called parts II and III

Analysis of the *title tune*: The *title tune* consists of a melody of 7 (sounding) notes, comprised within the range of a diminished fourth. As this last interval suggests, the tune is quite chromatic (it is set in c minor). The first time it is heard, the tune is played by a solo trumpet, therefore no harmonies are given. The tune is, however, transformed into a waltz in the movies, and there the harmonies would correspond to: i, i, iv, iv.⁶

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>The Godfather</i>	Francis Ford Coppola	Nino Rota	1972	178 minutes	59 minutes	33%	01:19	00:45	\$134,966,411	18	43.9%
<i>The Godfather Part II</i>	Francis Ford Coppola	Nino Rota	1974	203 minutes	82 minutes	40%	01:27	01:31	\$47,542,841	13	31.7%
<i>The Godfather Part III</i>	Francis Ford Coppola	Carminc Coppola	1990	171 minutes	90 minutes	53%	01:31	02:02	\$66,666,062	10	24.4%

The amount each movie made at the box office represents the lifetime gross of the movies as the information regarding the domestic lifetime gross for each movie is unavailable. The information was taken on Box Office Mojo on 12 January 2015.

Other relevant information about the franchise: All the movies in this franchise are quite long and include a fair amount of pop music, although one could say the narrative calls for it (frequent social parties). Nino Rota introduced a few themes in the first movie that were later reused. The musical fragment I designated as the *title tune* is however used in such a manner that it not only links the three movies together, but it also seems to reflect on the Corleone family and their place within organised crime. As such, the tune is chromatic, yet paused. It is always used for the opening titles (heard on the trumpet) as the audioplayer first sees the opening titles. Even though Vito (the Godfather) dies in the first movie, the tune continues to be used... the cycle goes on and a new godfather (his son) takes his place. An interesting fact about this franchise concerns the *title tune* and how it is probably not the most famous melody associated with *The Godfather*, but more so the melody associated with the Love theme. Although the *title tune* is heard more often and at specific key moments (and which therefore makes it the *title tune*), it seems that the Love Theme has become more famous, as it has been sung by famous singers such as Dalida ("Speak Softly Love"). This could perhaps be explained by the fact that Paramount promoted the Love Theme as the "main theme" of the movie even though this is not the case. The *title tune* was also made into a song ("Come live your life with me") yet it is only heard once with lyrics on top of it in the movies (sung as a lullaby in the second movie). Not much emphasis is put on that lullaby compared to when the Love Theme is sung by Michael's son, Anthony, in the third movie.

THE GODFATHER

First movie of the franchise

Music composed by Nino Rota

Duration of movie: 178 minutes

Length of score: 59 minutes, 14 seconds

Number of cues: 45

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:32	Black screen before the opening titles	00:00:32	00:01:10	38 sec.	F	
2	00:26:23	Vito takes his daughter's hands and brings her to the dance floor (wedding)	00:26:19	00:27:59	100 sec.	F	Tune: Trumpet (accompanied by band)
3	00:32:45	View of Woltz's mansion	00:32:45	00:33:59	74 sec.	F	
4	00:33:21	Horse head scene (tune heard repeated multiple times)				F	Tune: varied instrumentation, intervals and notes changed
5	00:39:48	Vito tells Luca what his mission is	00:39:48	00:41:08	80 sec.	B	Tune: Strings; notes missing, rhythms changed
6	00:45:44	Vito falls after an assassination attempt was made on his life	00:45:44	00:46:12	28 sec.	F	Tune: Oboe
7	00:47:14	Michael tries to figure out if his father is still alive	00:47:10	00:47:23	13 sec.	F	Tune: Strings; first note missing, rhythms modified
8	00:58:12	View of Michael just after Pauly was assassinated	00:57:45	00:58:37	52 sec.	F	Tune: Clarinet
9	01:06:42	Michael tells his father that he is with him now	01:06:41	01:08:35	114 sec.	F	Tune: Strings, slower tempo
10	01:10:27	Michael and others arrive at the family house (highly protected)	01:10:19	01:10:50	31 sec.	F	Tune: Trumpet (with dissonant guitar accompaniment)
11	01:58:51	Shot of the conciliere (just after Sonny's death)	01:58:45	01:59:32	47 sec.	F	Tune: low strings, slower tempo
12	01:59:14	View of Tom and Vito as the Godfather is about to learn his son has died				F	Tune: Brass, slower tempo
13	02:14:30	Kay tells Michael she thought he would not become like his father	02:13:16	02:14:54	98 sec.	B	Tune: Clarinet
14	02:28:37	Michael tells his dad he can handle the business (last scene before Vito dies)	02:28:37	02:30:25	108 sec.	C	Tune: Solo string
15	02:29:47	Michael and Vito discuss the business (last scene before Vito dies)				B	Tune: Clarinet
16	02:48:37	Michael orders his brother-in-law's execution	02:48:36	02:49:14	38 sec.	F	
17	02:52:28	Michael lies to Kay about his business (last scene)	02:52:02	02:57:02	300 sec.	F	
18	02:54:48	End credits (not beginning)				N/A	Tune: Brass

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was composed by Nino Rota. A lot of music in the movie is diegetic and includes pop songs (for the wedding sequence and other sequences). The motif I designated as the *title tune* seems to be used for two main purposes: it is linked to the Corleone family and it foreshadows/ reflects on bad things that happen (almost always in the foreground). Orchestration wise, Rota uses more small ensembles than big orchestras and the trumpet seems to be specifically important in regards to the *title tune* as it is used at key moments (such as for the opening titles - first thing one hears in the movie). Usually, the tune is heard only once during a cue, apart from two scenes, one of which is the "horse head scene" (scene modified by Walter Munch - sound designer - see Sciannameo 2010, p.80). The *title tune* is only once diegetic, yet it raises the question as to if it was composed before or after the film was shot. There is a gap of about 50 minutes when the tune is not heard towards the middle of the film. This particular section focuses on Michael and how he slowly turns like his father (Vito is in fact a weak figure during this part of the film); it features a theme associated with Michael (first introduced when Michael goes back to the family house after the attempt on his father's life - 00:52:57; most loud after he shoots two people - 01:29:38). This theme (also very chromatic like the *title tune*) is used to start the end credits; perhaps foreshadowing Michael's growing role as the Godfather. The middle section also introduces a love theme (very famous and turned into a song; perhaps more famous than the *title tune*?) which is also associated with Sicily.

END CREDITS

02:54:31 - Music composed by NINO ROTA - conducted by CARLO SAVINA

02:54:38 - additional music

mall wedding sequence - CARMINE COPPOLA

"I have but one heart" - JOHNNY FARROW, MARTY SYMES

"luna mezz' 'o mare" - PAOLO CITARELLA

"manhattan serenade" - LOUIS ALTER

"have yourself a merry little christmas"-HUGH MARTIN, RALPH

"santa claus is coming to town" - HAVEN GILLESPIE, J. FRED

"the bells of st.mary's" - A.E.ADAMS, DOUGLAS FURBER

"all of my life" - IRVING BERLIN

"mona lisa" - JAY LIVINGSTON, RAY EVANS

baptism sequence - J.S. BACH

THE GODFATHER PART II

Second movie of the franchise Music composed by Nino Rota
Duration of movie: 203 minutes Length of score: 82 minutes, 3 seconds Number of cues: 57

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:27	Black screen, then opening titles	00:00:27	00:01:24	57 sec.	F	
2	00:11:38	First communion of Anthony (Michael's son)	00:10:53	00:12:25	92 sec.	B	Tune: Organ; slower tempo
3	00:34:18	People dancing at Anthony's first communion party	00:32:53	00:35:30	157 sec.	F	Tune: Clarinet (faded in on top of dance music)
4	00:42:26	Michael comforting his son, asking if he liked his party	00:42:26	00:44:58	152 sec.	C	Tune: Celeste
5	00:43:43	Flashback: Vito with his wife and son in their apartment				F	Tune: High woodwind?
6	01:46:14	People leaving in a hurry	01:46:05	01:47:17	72 sec.	F	Tune: notes missing (Rite of Sping as accompaniment)
7	01:50:06	Flashback: Vito watching his crying son (sick)	01:50:06	01:50:50	44 sec.	B	Tune: Celeste
8	02:05:37	Flashback: Vito holding Michael (baby) and telling him he loves him	02:02:25	02:06:30	245 sec.	F	Tune: Voice (lullaby)
9	02:32:57	Michael tells his man he does not want anything to happen to Freddo while his mother is alive	02:32:06	02:33:15	69 sec.	B	Tune: Clarinet; rhythms modified
10	02:50:51	Flashback: Vito and family in the train in Sicily (scene before the death of the mother)	02:50:49	02:51:06	17 sec.	C	Tune: Flute
11	03:03:22	Franky tells Tom that the Corleone family was like the Roman Empire. Then Tom suggests to Franky that he should kill himself if he wants his family to be OK.	03:03:22	03:05:10	108 sec.	C	Tune: Cello solo
12	03:16:15	Various flashbacks and Michael as an older man (final scene)	03:16:04	03:16:39	35 sec.	F	Tune: Flute
13	03:19:39	End credits	03:16:43	03:21:59	316 sec.	N/A	Tune: Violin solo

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was again composed by Nino Rota. The three main themes of the first movie are reintroduced (the Godfather's theme - the *title tune* -, Michael's theme and the Love Theme which is again associated with Sicily). A new theme is also introduced in this film and it is first heard when Vito emigrates to America (00:07:17, called the Immigrant theme). It is a rather nostalgic theme used in a variety of places (both in the past and present, not usually linked to criminal activities). The *title tune* is first heard for the opening titles in a similar manner as the previous movie. Apart from that occurrence, the *title tune* is never played on the trumpet. The *title tune* is used both during the flashbacks of Vito's early life and Michael's present. It is heard only once as part of the diegesis, as it did in the first movie (which coincidentally is the second occurrence like in the previous movie) and it is again associated with a religious event (first movie at Connie's wedding and this time during Anthony's first communion). For this film, Rota often mixes themes together (something he did not do so much in the previous film), either playing them one after the other or going back and forth with different themes in a single cue. The first time this occurs is actually during the opening titles, where the *title tune* is immediately followed by Michael's theme (another example could be at 00:59:07). The movie again features a lot of pop music, but then again the narrative calls for it (big parties, parades, Cuban music to situate the vaudioiewer, etc.). The end credits once again start off with Michael's theme yet the *title tune* is heard during the last scene of the film. Nino Rota and Carmine Coppola won the Academy Award for this film. The *title tune* is once sang as a lullaby which basically says in Italian: lullaby, sleep beautiful child, sleep with your father, this lullaby that I sing to you, you must never forget, sleep, sleep (my translation). The fact the tune is turned into a lullaby is somewhat foreshadowed as it is previously heard on the celeste (which can be associated with children and lullabies). It is played as if Vito sings it to Michael, although technically it is not him the audioviewer hears. The *title tune* is not heard for about an hour. This might be explained by the fact that this section focuses on Vito's life before he became the godfather and then later when Michael gave his power as Don to Tom to take care of some business (he is technically not the godfather at that moment). It is heard again after Michael tells Freddo he knows it was Freddo who betrayed him. At that point, the *title tune* (modified) is heard over a string section from the Rite of Spring. It is a very tense moment and this scene recalls a similar one in the first movie where the tune is heard over dissonant guitar chords.

END CREDITS

03:18:50 - music composed by Nino Rota - conducted by Carmine Coppola

03:19:50 - additional music composed by Carmine Coppola

other music:

"senza mamma" (f. pennino edition) - Francesco Pennino	"mr. wonderful" - Jerry Bock, Larry Holofgener & George Weiss
"napule ve salute" - Francesco Pennino	"heart and soul" - Frank Loesser and Hoagy Carmichael

THE GODFATHER PART III

Third movie of the franchise Music composed by Carmine Coppola
Duration of movie: 171 minutes Length of score: 89 minutes and 30 sec. Number of cues: 59

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:19	Black screen (just before the opening titles)	00:00:19	00:04:01	222 sec.	F	
2	00:00:58	View of the old Corleone domain (abandoned)				F	
3	00:02:12	Pictures of the family (voice over: Michael telling his kids about the past few years)				B	Tune: Celeste
4	00:22:57	Michael learns that Joey Zazza wants to see him	00:22:57	00:23:32	35 sec.	B	Tune: Low strings; notes missing, rhythms modified
5	00:30:29	Michael and Mary at the reception dancing and cutting the cake (tune repeated)	00:29:41	00:32:55	194 sec.	F	Tune: Trumpet and strings
6	00:42:55	View of buildings (voice-over: Michael has a share in Immobiliare)	00:42:55	00:43:34	39 sec.	B	Tune: Strings
7	01:22:47	Vincent tucking Michael in his bed	01:21:30	01:23:14	104 sec.	F	Idem
8	02:11:41	Vincent is the new Don of the family	02:11:15	02:12:20	65 sec.	F	Tune: Clarinet
9	02:27:54	The Archbishop stares at the poisoned tea he is about to give to the Pope	02:27:00	02:35:38	518 sec.	B	Tune: Clarinet; rhythms modified
10	02:43:09	End credits (towards beginning, but preceded by intro)	02:42:41	02:49:56	435 sec.	N / A	Tune: Clarinet

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Carmine Coppola, father of Francis (Rota died in 1979). Carmine did work on the previous films and he decided to keep much of Rota's music. The Godfather theme, the love theme and Michael's theme are reused in this movie (as well as other background music) and still bear the same associations (for example the love theme is still associated with Sicily). In fact, Coppola did not introduce any new themes of importance in this movie, more so playing with Rota's materials with a similar orchestration. The *title tune* is much more heard in the background for this film compared to the first one. Nonetheless, the movie begins just like the others with the trumpet playing the *title tune* over a black screen. The tune is heard again diegetically during a celebration following a religious event (Michael named as Commander of an Order). This episode is odd in itself as Rota never repeated the *title tune* over again without any transitions like it is heard at that moment. Pop music is again used in this movie, though a bit less as the last part of the movie is dedicated to Anthony's performance in an opera. There are two sections where the *title tune* is not heard (between occurrences 8-9 and 12-13). The first occurrence concurs with a bad time for the Godfather and his clan (his allies are shot and he gets sick and sent to the hospital). In the second one, Michael confesses his sins, tries to win Kay over; all of this as Altabello plots to assassinate him. The *title tune* is not heard during the last scene or close to it compared to the two previous movies, nor does the end credits start with Michael's theme. Coppola, however, uses a technique Rota introduced in the second instalment of the franchise which is to alternate between two themes repeatedly (as heard for example at 01:22:47). Moreover, Coppola uses a short cell of the tune (corresponding to the first 4 notes of the tune) to develop some new materials. Rota had used that technique before for example in the first movie in the "horse scene" as well as in the second movie just after Batista resigns. Overall, the score is faithful to Rota's music and his ideas for this franchise (although there is much more music in this movie compared to the first two films).

END CREDITS

02:43:37 - Music composed, arranged and conducted by Carmine Coppola

02:43:41 - additional music and themes by Nino Rota

02:46:15 -"To Each his Own" by Jay Livingston, Ray Evans, performed: Al Martino
"Vitti 'na Crozza" by Francesco Li Causi
"Eh Cumpari" by Julius La Rosa and Archie Bleyer
"Beyond the Blue Horizon by Leo Robin, Richard Whiting and W. Franke
"Lover" by Lorenz Hart and Richard Rodgers
"Senza perdono" by F. Pennino

"Miracle Man" written and performed by Elvis Costello
"Dimmi, dimmi, dimmi" by Carmine Coppola, arrangement by Celso Valli
"Gregorian Chant" courtesy of G.I.A. publications
"Bruccia la Terra" music by Nino Rota, Sicilian lyric by Giuseppe Rinaldi, Mr Rinaldi courtesy of EMI Music Publishing Italy
"Promise me you'll remember" [Love theme from the Godfather, Part III], music by Carmine Coppola, lyric by John Bettis, performed by Harry Connick Jr., produced by Harry Connick Jr. and Stephan R. Goldman, Harry Connick Jr. courtesy of Columbia Records

Appendix 4

DATA - PRIMARY CASE STUDIES: ANIMATION

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film/trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components, the occurrences indicate when a sequence featuring the components starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the <i>title tune</i> is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of <i>title tunes</i> might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the <i>title tune</i> .
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and/or sound design is heard as well. Furthermore, the dialogue and/or sound design occupy a more prominent place on the sound track. Those occurrences might not be as obvious within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background/foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground/background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue/sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design/dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint/subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 4.1 - CINDERELLA FRANCHISE (1950-2007, 2015)

GENERAL INFORMATION

All the movies of the franchise were produced by Disney.

of movies related to the franchise: 4

of director(s): 6

of composer(s): 6 (not counting all those involved with the songs)

Beginning of the *title tune* (as introduced in the first movie - aural transcription by author):



--> *title tune* is based on a song! Although there is a *title tune*, it is not used to the same extent as some other film franchises (it is only used once in the last two films associated with this franchise).

Was the main musical theme used in the trailer(s): Some but not the majority

Is the franchise based on a book: Yes (based on the story by Charles Perrault)

Are any of the movies remakes: Last movie is (although live-action instead of animation)

Are some movies divided into parts: No

Appendix 4											
FILM TITLE	DIRECTORS	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Cinderella</i>	Wilfred Jackson, Hamilton Luske, Clyde Geronimi	Mack David, Jerry Livingston, and Al Hoffman	1950 (2005)	76 minutes	71 minutes	93%	05:53	04:11	Data available only for the re-issues (1981, 1987)	14	64%
<i>Cinderella II: Dreams Come True</i>	John Kafka	Michael Tavera	2002	75 minutes	70 minutes	93%	03:02	03:48	N / A	6	27%
<i>Cinderella III: A Twist in Time</i>	Frank Nissen	Joel McNeely	2007	74 minutes	65 minutes	88%	02:14	03:43	N / A	1	5%
<i>Cinderella</i>	Kenneth Branagh	Patrick Doyle	2015	106 minutes	86 minutes	81%	03:32	18:48	\$201,151,353	1	5%

The amount each movie made at the Box Office was taken from Box Office Mojo on 14 November 2015.

Other relevant information about the franchise: There is a *title tune*, but it does not occupy a major role in the last two films. *Cinderella II* and *Cinderella III* where direct-to-video movies, therefore it is not clear if that many people have seen them. It is surprising that the feature film did not use the song really much. Then again, Patrick Doyle (as seen in HP4), does not seem to be really keen on reusing other composers' music...

CINDERELLA

First movie of the franchise Music composed by Mack David, Jerry Livingston and Al Hoffman
Duration of movie: 76 minutes Length of score: 70 minutes and 41 seconds Number of cues: 12

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:03:05	Overvoice ("Cinderella ever remained gentle and kind")	00:00:02	00:05:31	329 sec.	B	
2	00:04:05	Cinderella remembers her dream (tells the birds)				B	Strings (repeated)
3	00:04:22	Cinderella sings the song for the first time				F	
4	00:06:05	Cinderella humming the song while dancing	00:05:55	00:07:33	98 sec.	F	Humming (repeated)
5	00:11:38	Cinderella talking to Bruno (about his dreams of catching Lucifer the cat)	00:08:01	00:22:27	866 sec.	B	Low strings
6	00:30:24	Cinderella makes her dress with the help of the animal friends	00:30:10	00:41:28	678 sec.	B	
7	00:35:20	Jaq gathers things for Cinderella's dress (humming the song)				F	Humming (repeated)
8	00:36:49	Mice and birds make Cinderella's dress				F	Humming and singing (repeated)
9	00:41:41	Cinderella cries as her dress was ripped apart	00:41:41	00:51:05	564 sec.	C	Strings, voices (repeated)
10	00:47:26	Cinderella admires her new dress ("It's like a dream")				B	Voices
11	01:03:51	Cinderella is imprisoned by her step-mother	00:57:21	01:05:48	507 sec.	B	Strings and brass (repeated)
12	01:09:20	Jaq and Gus-Gus try to bring the key to Cinderella	01:06:56	01:11:54	298 sec.	B	Strings
13	01:12:26	Cinderella is allowed to try the glass slipper	01:12:04	01:15:02	178 sec.	F	Strings, notes modified
14	01:13:37	Cinderella seen in a wedding carriage with the prince (last scene)				F	Voices

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Mack David, Jerry Livingston and Al Hoffman. Although the first song heard (Cinderella) is the title song, it is not the main theme of this film. The main theme would correspond to "A Dream is A Wish Your Heart Makes", most famously heard as Cinderella sings it, therefore diegetic, heard very often (a lot of the score - including non diegetic music - is based on that song). There is a lot of music in this film (almost continuous music - the longest "break" is about 68 seconds long at 01:05:48), mainly supporting the action and the lyrics (lots of Mickey Mousing as seen for example around 00:09:37). There are breaks frequently, but really short ones, adding tension to the drama (cannot be considered as separate cues in most cases). "Bibbidi-Bobbidi-Boo" is also a song heard relatively often in this film.

END CREDITS

- 00:00:37 - Songs by Mack David, Jerry Livingston and Al Hoffman

CINDERELLA II: DREAMS COME TRUE

Second movie of the franchise Music composed by Michael Tavera
Duration of movie: 75 minutes Length of score: 69 minutes and 36 seconds Number of cues: 23

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:06	Disney logo + opening titles	00:00:02	00:00:51	49 sec.	F	
2	00:06:25	Cinderella walking in the castle (on her own)	00:04:47	00:07:28	161 sec.	H (B)	
3	00:09:46	Cinderella in the castle (trying to open the curtains)	00:09:13	00:11:33	140 sec.	B	Woodwinds
4	00:13:58	Cinderella crying (under a lot of pressure) as she is trying to be someone else	00:13:45	00:18:03	258 sec.	B	Strings, woodwinds, much slower
5	00:18:39	Cinderella gets ready for the banquet	00:18:07	00:19:46	99 sec.	B	Clarinet
6	01:11:24	End credits (not beginning)	01:02:10	01:13:13	663 sec.	N / A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Michael Tavera. Much of the score is based on the first movie (I found it a bit annoying sometimes in fact). The main theme is based on the song "Bibbidi-Bobbidi-Boo" (heard about 17 times) rather than "A Dream Is A Wish Your Heart Makes" (in fact the first thing heard for the end credits is a remix of "Bibbidi-Bobbidi-Boo"). Nonetheless, "A Wish is a Dream your Heart Makes" is the first thing that is heard for the film over the Disney logo (it is mostly heard towards the beginning of the film). "Bibbidi-Bobbidi-Boo" is associated with the fairy godmother, which is the storyteller for this film. A lot of the music is Mickey Mousing the action, as for the other films. There is almost continuous music (longest silence is about 30 seconds long). There are also other songs inserted in this film (but they are not diegetic, the lyrics relate to what the characters are doing, but they are not sung by the characters themselves). The score at times hints at "A Wish is a Dream your Heart Makes", as around 00:37:16 and 01:01:12.

END CREDITS

- 01:08:37 - Score composed and conducted by Michael Tavera
- 01:11:55 - "Put it Together" (Bibbidi-Bobbidi-Boo), music by Michael Bradford, Mack David and Al Hoffman, lyrics by Michael Bradford and Jerry Livingston, performed by Brooke Allison, background vocals by Brooke Allison and Gina La Piana, produced and arranged by Michael Bradford, Brooke Allison vocals produced by Michael Blakey, strings arranged and conducted by Paul Buckmaster, recorded and mixed by Cary Butler and Frank Wolf, Brooke Allison appears courtesy of Virgin Records America, Inc./2K Sounds
"Bibbidi Bobbidi Boo", music by Mack David and Al Hoffman, lyrics by Jerry Livingston, additional lyrics by Tom Rogers, performed by Russi Taylor, Bobbi Page and Rob Paulsen, arranged by Michael Tavera
"Follow Your Heart", music and lyrics by Alan Zachary and Michael Weiner, performed by Brooke Allison, arranged by Michael Tavera
"The World is Looking Up To You", music and lyrics by Randy Rogel, performed by Brooke Allison, arranged by Michael Tavera, background vocals by Carmen Carter, Clydene Jackson-Edwards and Rick Logan
"It's What's Inside That Counts", music and lyrics by Randy Rogel, performed by Brooke Allison, arranged by Michael Tavera
"A Dream Is A Wish Your Heart Makes", music and lyrics by Mack David, Al Hoffman and Jerry Livingston,

CINDERELLA III: A TWIST IN TIME

Third movie of the franchise Music composed by Joel McNeely
 Duration of movie: 74 minutes Length of score: 64 minutes and 59 seconds Number of cues: 29

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:40	Cinderella introduces the story for this film (overvoice)	00:00:33	00:04:16	223 sec.	B	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Joel McNeely. It is as if this film is a sequel to Cinderella, but a prequel to Cinderella II (as Anastasia in this film has not found her future husband - seen in Cinderella II). The score of this film is not based on "A Dream is A Wish Your Heart Makes" but rather on the song "Perfectly Perfect". The DVD menu reflects this as "A Dream is a Wish Your Heart Makes" is not heard at that moment. Moreover, "A Dream is a Wish Your Heart Makes" is only hinted at at the beginning (non-diegetic). As for the previous movies, the score is quite long (about 88% of music) and there is also a lot of Mickey Mousing. Overall, the style of music is similar to the previous movies (symphonic and so on), but does not reuse the music (not even Bibbidi-Bobbidi-Boo, for which the words are heard but not sung).

END CREDITS

- 01:07:06 - Score Composed and Conducted by Joel McNeely
 Original Songs by Alan Zachary & Michael Weiner
 - 01:08:16 - "I Still Believe", music and lyrics by Matthew Gerrard and Bridget Benenate, performed by Hayden Panettiere, produced by Matthew Gerrard
 - 01:12:30 - "Perfectly Perfect", music and lyrics by Alan Zachary & Michael Weiner, performed by Tami Tappan Damiano as Cinderella, Lesli Margherita as Anastasia, Russi Taylor as Drizella & Fairy Godmother, Rob Paulsen as Jaq, and Cory Burton as Gus Gus
 "More Than A Dream", music and lyrics by Alan Zachary & Michael Weiner, performed by Tami Tappan Damiano as Cinderella
 "Anastasia's Theme", music and lyrics by Alan Zachary & Michael Weiner, performed by Lesli Margherita as Anastasia
 "More Than A Dream" (reprise), music and lyrics by Alan Zachary & Michael Weiner, performed by Tami Tappan Damiano as Cinderella
 "At The Ball", music and lyrics by Alan Zachary & Michael Weiner, performed by Rob Paulsen as Jaq, Cory Burton as Gus Gus

CINDERELLA (REMAKE)

Fourth movie of the franchise Music composed by Patrick Doyle
 Duration of movie: 106 minutes Length of score: 84 minutes and 49 seconds Number of cues: 24

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	01:42:20	End credits, although not beginning (sung by Lily James)	01:26:24	01:45:12	1128 sec.	N / A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Patrick Doyle. References to the previous movies are made only during the end credits, when "A Dream Is A Wish Your Heart Makes" and "Bibbidi-Bobbidi-Boo" are heard, sung by two of the actresses of the film (Lily James and Helena Bonham Carter). There is a lot of music, although to a lesser extent than the previous films. There is some Mickey Mousing, but not always. The main theme of this film is based on the song "Lavender's Blue" (a folk song). Some of the music for this film must have been composed before the movie was filmed (the waltz for example, and some of the songs).

END CREDITS

- 01:39:41 - Music by Patrick Doyle
 - 01:44:26 - "Lavender's Blue", Traditional
 "Oh, Sing Sweet Nightingale", written by Al Hoffman, Jerry Livingston, Mack David
 "A Dream is A Wish your Heart Makes", written by Al Hoffman, Jerry Livingston, Mack David, produced by Patrick Doyle, performed by Lily James
 "It was a Lover and his Lass" (from 'as you like it'), words by William Shakespeare, music by Patrick Doyle
 "Bibbidi-Bobbidi-Boo (The Magic Song)", written by Al Hoffman, Jerry Livingston, Mack David, produced by Patrick Doyle, Performed by Helena Bonham Carter
 "Strong", written by Patrick Doyle, Kenneth Branagh and Tommy Danvers, produced by Tommyd, performed by Sonna Rele, courtesy of Compound Entertainment Motown Records

APPENDIX 4.2 - TOY STORY FRANCHISE (1995-2019)

GENERAL INFORMATION

of movies related to the franchise: 4
 # of director(s): 3
 # of composer(s): 1

Beginning of the
recurring theme (as
 introduced in the
 first movie - aural
 transcription by
 author):



Analysis of the recurring theme: It is a motif (derived from a song) that comprises 4 measures (divided in two smaller fragments). The beginning is within the range of a minor 6th. This recurring song is often used at strategic places in the films (opening titles and last scenes)... yet it was not used in the trailers. It could eventually be described as a *title tune* (if the fourth film uses it in promotional materials).

Was the main musical theme used in the trailer(s): No

Is the franchise based on a book: No

Are any of the movies remakes: No

Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Toy Story</i>	John Lasseter	Randy Newman	1995	78 minutes	55 minutes	71%	01:23	N / A	\$191,796,233	N / A	N / A
<i>Toy Story 2</i>	John Lasseter	Randy Newman	1999	89 minutes	72 minutes	81%	01:14	N / A	\$245,852,179	N / A	N / A
<i>Toy Story 3</i>	Lee Unkrich	Randy Newman	2010	103 minutes	92 minutes	89%	02:08	N / A	\$415,004,880	N / A	N / A
<i>Toy Story 4</i>	John Lasseter and Josh Colley	Randy Newman	2019	N / A	N / A	N / A	N / A	N / A	N / A	N / A	N / A

The amount each movie made at the Box Office was taken from Box Office Mojo on 22 February 2016.

Other relevant information about the franchise : The recurring theme / song is used in every movie (mostly towards the beginning and end of those). The words of the song also seem to have meaning (the song when heard in an instrumental version, does represent friendship situations). The fact that Newman worked on all the scores contributes to the musical unity of the franchise. He reused music (other than this song) across the films.

TOY STORY

First movie of the franchise
Duration of movie: 78 minutes

Music composed by Randy Newman
Length of score: 55 minutes and 28 seconds

Number of cues: 40

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:02:05	Toy Story logo (opening credits)	00:00:43	00:04:32	229 sec.	F	
2	00:02:49	Opening credits				F	Lyrics (not you've got a friend in me)
3	00:03:31	Andy brings Woody back to his room before the party				F	Faster, rhythms changed, instrumental version
4	00:28:14	Andy takes Woody to the restaurant (although he was looking for Buzz)	00:28:05	00:29:08	63 sec.	F	Instrumental version
5	00:33:16	Woody calls Buzz (tries to save the two of them)	00:32:34	00:34:01	87 sec.	F	Faster, different instruments, instrumental version
6	01:14:08	End credits	01:10:14	01:17:17	423 sec.	N / A	
7	01:14:40	Idem				N / A	
8	01:15:24	Idem				N / A	Lyrics (not you've got a friend in me)

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Randy Newman. It is an instrumental score (symphonic) with a touch of jazz elements (like double bass pizzicato heard around 00:05:10 for example). The song is introduced right at the start. It is most noticeable at the beginning and at the end of the film (sung). The lyrics for this song seem to be important ("you've got a friend in me"). Every time it is heard, it revolves around a friendship moment. The song is also heard in conjunction with the *Toy Story* logo at the beginning. There are two other songs in the film (around 00:19:25, and 00:45:30). The movie does feature some Mickey-Mousing.

***IMPORTANT:** The movie was watched on Amazon Prime, and that version is between 3-4 minutes shorter than other versions (IMDb states the movie should be 81 minutes in duration instead of 78).

END CREDITS

00:02:44 - music by Randy Newman

01:14:21 - "You've got a friend in me" (end title), written and produced by Randy Newman, performed by Randy Newman & Lyle Lovett

01:17:00 - "you've got a friend in me", "Strange things", "I will go sailing no more", written, performed and produced by Randy Newman

"hakuna matata", music by Elton John, lyrics by Tim Rice

TOY STORY 2

Second movie of the franchise Music composed by Randy Newman
Duration of movie: 89 minutes Length of score: 71 minutes and 30 seconds Number of cues: 58

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:09:48	Andy leaves to go to camp without Woody (he is "broken")	00:09:22	00:11:23	121 sec.	F	Instrumental version
2	00:32:16	Bullseye (horse) wants to leave with Woody	00:31:42	00:32:51	69 sec.	B	Idem
3	01:04:03	Woody sees a clip of himself singing the song (as he decides what to do)	01:03:05	01:06:38	213 sec.	F	Song + guitar
4	01:04:42	Idem				F	Different lyrics
5	01:21:15	The toys sing the song (last scene)	01:20:38	01:28:16	458 sec.	F	Different instrumentation

Bold: diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Randy Newman. The score is quite similar to the last one (although longer). For the first time, the song is heard as diegetic in the film (around 01:04:03 and 01:21:15 - last scene). The song is not heard as a song at the very beginning (rather an instrumental version) or for the end credits (it is, however, heard in the last scene). There is some Mickey-Mousing in the film (for example around 00:32:00), and still some jazz references (like double bass pizzicato as heard around 00:05:08 for example). Some of the music also vaguely references the music from *Magnificent Seven* (around 00:08:18 and 01:14:06), Woody is a cowboy after all. Also Sprach Zarathustra is referenced (00:03:46).

***IMPORTANT:** The movie was watched on Amazon Prime, and that version is between 3-4 minutes shorter than other versions (IMDb states the movie should be 92 minutes in duration instead of 89).

END CREDITS

- 01:22:55 - Music by Randy Newman
- 01:27:12 - "woody's roundup" theme song, music and lyrics by Randy Newman, performed by Riders in the Sky
- "when she loved me", music and lyrics by Randy Newman, performed by Sarah McLachlan
- "you've got a friend in me", music and lyrics by Randy Newman, "wheezy's version" performed by Robert Goulet, instrumental version performed by Tom Scott

TOY STORY 3

Third movie of the franchise Music composed by Randy Newman
 Duration of movie: 103 minutes Length of score: 91 minutes and 58 seconds Number of cues: 43

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:05:27	Andy celebrates on his birthday with Woody and the other toys	00:05:03	00:06:17	74 sec.	F	
2	00:06:11	Andy cuddles with Woody and the toys				F	Not the same lyrics
3	00:11:18	Woody looks at an old picture of Andy	00:09:54	00:11:46	112 sec.	F	Instrumental version, modified
4	00:13:02	Andy's mom tells him that he must get rid of the toys	00:12:34	00:14:54	140 sec.	C	Instrumental version, different intervals
5	00:18:06	The toys are angry because they think Andy wanted to put them in the trash	00:18:06	00:18:48	42 sec.	C	Instrumental version, different intervals
6	01:24:59	Andy packs the toys in his car	01:17:19	01:26:40	561 sec.	F	Instrumental version, different intervals, faster
7	01:37:45	End credits	01:29:24	01:31:09	105 sec.	N/A	In spanish, different instrumentation
8	01:38:14	Idem				N/A	In spanish, different instrumentation
9	01:39:10	Idem				N/A	In spanish, different instrumentation, diff. words

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed again by Randy Newman. The score is somewhat similar. The song is still used, it is, however, more subtle (it is used at the beginning, but not at the end). The song is heard in Spanish later on (during the end credits). There is still the reference to the *Magnificent Seven* theme (around 00:48:50). Newman reused some of his music (other than "You've got a friend in me"). There are hints in the score to the song (like for example around 01:40:14).

END CREDITS

- 01:34:43 - Music composed and conducted by Randy Newman
 - 01:39:58 - "we belong together", written and performed by Randy Newman, produced by Mitchell Froom
 "you've got a friend in me", written and performed by Randy Newman
 "You've got a friend in me (para buzz espanol)", music and lyrics by Randy Newman, performed by Gipsy Kings, featuring Nicolas Reyes and Tonino Baliardo, produced by Tonino Baliardo and Nicolas Reyes
 "dream weaver", written and performed by Gary Wright, courtesy of Warner Bros. records inc., by arrangement with warner music group film & tv licensing
 "le freak", written by Bernard Edwards and Nile Rodgers, performed by chic, courtesy of atlantic recording corps., by arrangement with warner music group film & tv licensing

APPENDIX 4.3 - MONSTERS INC. FRANCHISE (2001-2013)

GENERAL INFORMATION

NO TITLE TUNE

# of movies related to the franchise:	2
# of director(s):	4
# of composer(s):	1
Is the franchise based on a book:	No
Are any of the movies remakes:	No
Main musical theme used in trailers?	No
Are some movies divided into parts:	No

MOVIES RELATED TO THIS FRANCHISE								
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AMOUNT AT BOX OFFICE
<i>Monsters Inc.</i>	Peter Docter, David Silverman & Lee Unkrich	Randy Newman	2001	92 minutes	76 minutes	82.6%	01:23	\$289,916,256
<i>Monsters University</i>	Dan Scanlon	Randy Newman	2013	103 minutes	69 minutes	65%	01:05	\$268,492,764

The amount each movie made at the Box Office was taken from Box Office Mojo on 16 February 2015.

Other relevant information about the films: There are no apparent norms regarding the music in these two movies. The two movies use different main themes. Some music from the first film is reused in the second one, but it is not music linked to the brand's identity (for example the music linked to the character of Randall). There is no *title tune*, the amount of music varies quite a lot and even the style of music (the first one features more jazzy music whereas the second one features more band style music). Moreover, the first movie only uses the main theme for the opening titles and the end credits, whereas the second movie incorporates its main theme in the film (sometimes even diegetically). The absence of norms is confusing as it is the same composer that worked on both films (especially as Randy Newman has worked on other animation film franchises like *Toy Story*, which features a very important recurring theme). It might be explained by the fact that the lyrics associated with the main theme in the first movie state "I wouldn't have nothing if I didn't have you". As the second movie is a prequel and as Sulley and Mike are not friends yet, it would not have made sense to use the same music as the main theme.

MONSTERS INC.

First movie of the franchise	Music composed by Randy Newman	
Duration of movie: 92 minutes	Length of score: 76 minutes, 28 seconds	Number of cues: 55

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The main theme, which is transformed into a song for the end credits ("If I didn't have you"), is the only song heard in the film. It is performed by the two main characters. The main theme/song is not heard at all during the movie (apart from the opening titles and end credits). It has a jazzy feeling to it. Jazzy music is also heard in the movie (as around 8 minutes in the movie). There is no *title tune*. Two melodies seem to come back during the movie. One is associated with Randall (bad monster) and one is similar to a lullaby (used towards the end of the movie when Mike and Sulley must leave the kid). The movie was nominated for best original score and won the Oscar for best original song (See IMDb - Monsters Inc. page).

END CREDITS

01:25:45 - Music by Randy Newman

01:30:22 - "If I didn't have you", Music and Lyrics by Randy Newman, performed by Billy Crystal and John Goodman, Produced by Randy Newman and Chris Montan and Frank Wolf

MONSTERS UNIVERSITY

Second movie of the franchise	Music composed by Randy Newman	
Duration of movie: 103 minutes	Length of score: 69 minutes	Number of cues: 64

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

Randy Newman again composed the music for this franchise. He reuses some themes from the previous movie (like the music associated with Randall and the music heard when the scarers are first seen at 00:03:08). The overall music is less jazzy than the first movie (follows an approach closer to band style a lot of the time due to the main theme). The main theme/song of the first movie is not heard at all during this movie. This could perhaps be explained by the fact that this movie came out more than 10 years later and more so because it is a prequel: the lyrics of the song stated "I wouldn't have nothing if I didn't have you"... but in the prequel Sulley and Mike are not friends yet (therefore the lyrics of the song would not work). The main theme of this film would be the song called "Monsters University" and it is used in the diegesis, not just for opening titles and end credits. For example, it is used diegetically for the opening of the scare games (around 00:30:47) and before the last competition (around 01:07:34). A lot of the music in the film hints at the Monsters University theme (as for at 00:08:59, and 00:12:41, and 00:30:15).

END CREDITS

01:35:06 - Original score composed and conducted by Randy Newman

01:41:11 - "Monsters University" written by Randy Newman

- "Roar" written and produced by Axwell & Sebastian Ingrosso, all instrumentation/programming/percussion performed by Axwell & Sebastian Ingrosso of Swedish House Mafia

- "Island" - written by Brann Dailor, Brent Hinds, Bill Kelliher, Troy Sanders, performed by Mastodon, courtesy of Relapse Records, Inc.

- "Gospel" - written by Eric Miller, performed by March Fourth

- "PNK Pop" music by Jamie Houston

- Featuring performances by The Blue Devils

Appendix 5

DATA - PRIMARY CASE STUDIES: COMEDIES

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/ out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film / trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components, the occurrences indicate when a sequence featuring the components starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the <i>title tune</i> is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of <i>title tunes</i> might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the <i>title tune</i> .
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and /or sound design is heard as well. Furthermore, the dialogue and /or sound design occupy a more prominent place on the sound track. Those occurrences might not be obvious within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background / foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground / background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue / sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design / dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint / subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 5.1 - THE PINK PANTHER (1963-1993, 2006-2009)

GENERAL INFORMATION

of movies related to the franchise: 10 (11) --> cartoons were also created
 # of director(s): 3 (4)
 # of composer(s): 2 (3)

Was the main musical theme used in the trailer(s): Yes
 Is the franchise based on a book: No
 Are any of the movies remakes: The last two movies are
 Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>The Pink Panther</i>	Blake Edwards	Henry Mancini	1963	115 minutes	62 minutes	54%	01:59	02:26	\$10,878,107	8	15%
<i>A Shot in the Dark</i>	Blake Edwards	Henry Mancini	1964	102 minutes	44 minutes	43%	01:25	N/A	\$12,368,234	0	0%
<i>Inspector Clouseau</i>	Bud Yorkin	Ken Thorne	1968	96 minutes	N/A	N/A	N/A	N/A	N/A	N/A	N/A
<i>The Return of the Pink Panther</i>	Blake Edwards	Henry Mancini	1975	112 minutes	43 minutes	38%	02:02	02:31	\$41,833,347	4	8%
<i>The Pink Panther Strikes Again</i>	Blake Edwards	Henry Mancini	1976	103 minutes	50 minutes	49%	01:56	01:24	\$33,833,201	2	4%
<i>Revenge of the Pink Panther</i>	Blake Edwards	Henry Mancini	1978	103 minutes	56 minutes	54%	02:33	03:58	\$49,579,269	2	4%
<i>Trail of the Pink Panther</i>	Blake Edwards	Henry Mancini	1982	97 minutes	38 minutes	39%	01:31	04:39	\$9,056,073	2	4%
<i>Curse of the Pink Panther</i>	Blake Edwards	Henry Mancini	1983	110 minutes	53 minutes	48%	01:54	05:03	\$4,491,986	2	4%
<i>Son of the Pink Panther</i>	Blake Edwards	Henry Mancini	1993	93 minutes	53 minutes	57%	01:42	04:35	\$2,438,031	2	4%
<i>The Pink Panther</i>	Shawn Levy	Christophe Beck	2006	93 minutes	54 minutes	58%	01:45	02:01	\$82,226,474	17	32%
<i>The Pink Panther 2</i>	Harald Zwart	Christophe Beck	2009	93 minutes	45 minutes	48%	01:00	01:31	\$35,922,978	14	26%

The amount each movie made at the Box Office was taken from Box Office Mojo on 6 March 2016.

Other relevant information about the franchise: The "Pink Panther Theme" was composed by Henry Mancini (the components of the *title tune* are fragments of this theme). It is the main theme of the first film. It was heard in all of the films, except the second one (which came out the same year as the initial movie). In the movies scored by Mancini, the musical fragments I designated as the components of the *title tune* (excluding the 1st and 2nd movies) were used exclusively for the opening titles and the end credits. Moreover, Mancini often changed the arrangement of the components. The rest of the score for these 5 films weren't based on the "Pink Panther Theme" (usually not really jazzy). The two remakes scored by Christophe Beck feature the *title tune* to a much bigger extent than Mancini's scores, although he did remix the theme. Beck's scores also present the *title tune* during the films (not exclusively for the opening titles and the end credits). The *title tune* for this franchise comprises three components (they are, however, not as independent from one another as the ones from the *James Bond* franchise).

DIFFERENT COMPONENTS OF THE TITLE TUNE (see Mancini, 1991 [piano score])

1) Saxophone motif (S):

The saxophone motif is very jazzy sounding. It is quite a long motif (19 sounding notes) and is in 4/4. The range is of a minor 7th, and it is more than 3 measures long. The motif is overall in an arch shape. It is in a minor key (in this case e minor, although it can be transposed). Step-wise motion seems to be an important feature (lots of semitones). The first four notes are repeated and further developed after their first iteration. After their repetition, we expect an A#, but instead get a higher pitched note, followed by a semitone motion going in the opposite direction as used previously. That said, this chromatic A# comes in later and is accented by being held for the longest duration. This specific note adds swagger and suspense, and although it is notated as a Bb, it is the enharmonic equivalent of the missing #4. Following this longest note, we get triplets for the first time as extra movement. This component of the *title tune* is very rarely broken down into shorter fragments (a shorter version of the motif is seen in the saxophone 2.0 motif below). This motif, as well as the other ones, derives from the *Pink Panther Theme* composed by Henry Mancini.

2) Saxophone motif 2.0 (X)

The saxophone motif 2.0 is based on the beginning of the saxophone motif in terms of contour and rhythms, although it is a condensed version. It accentuates the dominant note and is very chromatic. The saxophone does not necessarily play this motif (trumpets and other instruments do). It is usually heard following the percussion motif, before the saxophone motif starts. At times, and especially when the complete *Pink Panther Theme* is heard, this motif will be followed by a similar one going down (starting on the B, and ending on the G# as a whole note).

3) Percussion motif (P)

This is one of the only motifs linked to a *title tune* that is not melodic, but rather rhythmic. This percussion motif is played on various unpitched percussion instruments, like the triangle. It is usually the first thing we hear as the opening titles start. It is a repetitive pattern (that can go on and on for very long periods of time) and it gives a drive forward to the theme. It also matches the beginning of the saxophone motif with its accent being on the first and third beats. On occasions, in the remakes, audiovievers can hear this motif on its own, as for example during the opening sequence of the 2006 movie.

THE PINK PANTHER

First movie of the franchise
Duration of movie: 115 minutes

Music composed by Henry Mancini
Length of score: 61 minutes and 40 seconds

Number of cues: 31

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	Breakdown	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:01:51	Opening titles	*S*X*P	00:00:10	00:10:10	600 sec.	N/ A	At times with flutes instead of sax
2	S 00:05:10	View of someone stealing from a safe	*X				F	
3	S 00:17:51	Clouseau's wife knocks on Sir Charles' bedroom door	1S2X*P	00:17:39	00:18:51	72 sec.	F	Flutes, slower
4	S 00:30:22	Clouseau's wife walks in Sir Charles hotel room	2S3X*P	00:29:53	00:30:35	42 sec.	C	Flutes, slower, notes changed at the end
5	S 01:19:01	Sir Charles tries to go back inside his room (but his nephew is there)	*S*X*P	01:19:01	01:21:36	155 sec.	C	Slower
6	S 01:23:29	Clouseau tries to arrest Sir Charles	2S	01:23:15	01:25:02	107 sec.	C	Flutes and pianos, slower, rhythms changed
7	S 01:37:52	Sir Charles and his nephew try to steal the diamond	*S*X*P	01:37:30	01:40:27	177 sec.	F	Instrumentation changed at the end of the sax motif
8	S 01:54:29	Final scene (Clouseau going to jail, with pink panther animation as well)	1S	01:54:30	01:54:49	19 sec.	F	Instrumentation, notes & rhythms changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Henry Mancini. There are two main themes in this film, the Pink Panther theme (*title tune*), as well as a more romantic theme (heard for example around 00:05:01, also heard as a diegetic song in the film). The *title tune* is not the first thing you hear in the film, but almost, as the opening titles start around 00:01:29. The components of the *title tune* are usually grouped together. The *title tune* is also used for the DVD menu. The *title tune* is not heard for more than 45 minutes during the middle of the film. The *title tune* is most often heard when Sir Charles is seen (theft).

END CREDITS

- 00:03:09 - Music . . . Henry Mancini

A SHOT IN THE DARK

Second movie of the franchise
Duration of movie: 102 minutes

Music composed by Henry Mancini
Length of score: 44 minutes and 9 seconds

Number of cues: 31

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. There is still a long opening sequence (four minutes long) in which the main theme of the film is presented. This theme, alongside the song "Shadows of Paris" (which is very romantic in nature) are the two most important pieces of music within this film (both have similar melodic lines, both composed by Mancini, not really jazzy (no saxophone) although the main theme heard over the opening titles at 00:04:48 does feature a bass line). What is striking about this film is that the *title tune* is not used - the only movie not to use it apart from *Inspector Clouseau...* (it is used for the DVD menu however). Some hypotheses as to why the *title tune* wasn't used: (1) The Pink Panther diamond and Sir Charles are not featured in this story (the story revolves around a series of murders). (2) It wasn't clear then that *The Pink Panther* would become a franchise.

END CREDITS

- 00:07:32 - Music by Henry Mancini
"Song "Shadows of Paris", music by Henry Mancini, lyrics by Robert Wells

THE RETURN OF THE PINK PANTHER

Third movie of the franchise
Duration of movie: 112 minutes

Music composed by Henry Mancini
Length of score: 42 minutes and 50 seconds

Number of cues: 21

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B*	MODIFICATIONS
1	S 00:02:08	Opening titles	*S*X*P	00:01:52	00:06:36	284 sec.	N/A	
2	S 00:07:07	Someone attempts to steal the Pink Panther	*S*X	00:06:48	00:09:49	181 sec.	N/A	Different instrumentation, slower
3	S 01:39:41	Sir Charles surprises his wife at the hotel	*S*P	01:39:41	01:40:24	43 sec.	C	Different instrumentation, slower
4	S 01:50:00	Final scene and end credits (chief inspector in an asylum)	*S*X*P	01:50:00	01:51:37	97 sec.	C	Different instrumentation at the end

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. The score does not feature a lot of non-diegetic music (mainly diegetic music to situate the audioviewers, like an accordion player in Paris). Some of the music is very faint (mainly the Middle Eastern flute), and might not have been noticed by the audioviewers. The *title tune* and its components are featured mainly towards the beginning of the film and towards the end, but not so much in the middle. The score at times hints at the saxophone motif (as around 00:13:50 and 01:24:54).

END CREDITS

- 00:05:51 - Music composed and conducted by Henry Mancini

THE PINK PANTHER STRIKES AGAIN

Fourth movie of the franchise
Duration of movie: 103 minutes

Music composed by Henry Mancini
Length of score: 50 minutes and 20 seconds

Number of cues: 26

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B*	MODIFICATIONS
1	S 00:10:21	Opening titles	*S*X*P	00:10:21	00:12:56	155 sec.	N/A	Instrumentation changed at times
2	S 01:41:55	End credits	*S*X*P	01:41:39	01:43:16	97 sec.	N/A	Instrumentation changed at the beginning

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. The *title tune* is featured for the DVD menu (all three components - midi version), the opening titles as well as the end credits. It is not heard elsewhere in the film, however. Some of the most used themes include the music heard at 00:21:04, and the diegetic/dark organ music heard for example around 00:45:48. There is some references to music from other films, although not mentioned in the credits. For example, at the end, there is the *Jaws* motif (01:42:02). The opening titles also reference other films, such as *The Sound of Music*.

END CREDITS

- 00:12:21 - Music Composed and Conducted by Henry Mancini

REVENGE OF THE PINK PANTHER

Fifth movie of the franchise Music composed by Henry Mancini
 Duration of movie: 103 minutes Length of score: 55 minutes and 57 seconds Number of cues: 22

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:07:15	Opening titles	*S*X*P	00:07:07	00:11:46	279 sec.	N/A	Instrumentation changed
2	S 01:37:39	End credits	*S*X*P	01:35:01	01:38:19	198 sec.	N/A	Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. The film features more diegetic music than the previous films. There is no real main theme. One theme that is used on more than one occasion, would be the one heard around 01:12:40 (comical theme). The *title tune* (and its three components) is only presented for the opening titles and the end credits. The tune in itself has been reorchestrated and sounds more rock & roll than before (features electric guitar for example). The *title tune* is not the first thing heard in the film (although it is used for the DVD menu). The film does not include the Pink Panther diamond in its synopsis.

END CREDITS

- 00:10:36 - Music by Henry Mancini
 "Move 'Em Out", composed by Henry Mancini, lyrics by Leslie Bricusse, sung by Lon Satton

TRAIL OF THE PINK PANTHER

Sixth movie of the franchise Music composed by Henry Mancini
 Duration of movie: 97 minutes Length of score: 37 minutes and 58 seconds Number of cues: 25

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:01:56	Opening titles	*S*X*P	00:01:56	00:06:52	296 sec.	N/A	Instrumentation changed at the end
2	S 01:32:00	End credits	*S*X*P	01:32:00	01:36:22	262 sec.	N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. This film was produced after Peter Sellers' death. The movie is made up of deleted scenes from the previous movies. As with most of its predecessors, the *title tune* (and its three components) in this film is heard over the opening titles and the end credits, but not during the film (even though the film revolves around the theft of the Pink Panther diamond). The main theme of the film could be said to be the music heard around 00:20:54 (comical andante music, but not jazzy), although the movie in general does not feature much music. The *title tune* is also used for the DVD menu.

END CREDITS

- 00:04:14 - Music Henry Mancini
 - 01:36:11 - "I'll Never Smile Again", by Ruth Lowe
 "I'm Gonna Wash That Man Right Out of My Hair", lyric Oscar Hammerstein II, music Richard Rodgers
 "Singing in the Rain", lyric Arthur Freed, Music Nacio Herb Brown
 "You Go To My Head", lyric Haven Gillepsie, music J. Fred Coots

CURSE OF THE PINK PANTHER

Seventh movie of the franchise Music composed by Henry Mancini
 Duration of movie: 110 minutes Length of score: 53 minutes and 18 seconds Number of cues: 28

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:02:02	Opening titles	*S*X*P	00:01:39	00:07:53	374 sec.	N / A	Different accompaniment (synthesisers)
2	S 01:46:23	End credits	*S*X*P	01:46:23	01:50:15	232 sec.	N / A	Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini. Peter Sellers is not in this film. The plot revolves around his disappearance (trying to find the Pink Panther diamond as well). The *title tune* (and its three components) is only featured during the opening titles as well as the end credits (not used during the film or for the DVD menu). The new "main" theme is used to portray the inspector that is in charge of looking for Clouseau. It is heard for example at around 00:31:44 (but also over part of the opening titles). A lot of the music in this film is also diegetic (at a bar for example).

END CREDITS

- 00:05:28 - Music Henry Mancini
 - 01:49:24 - "You Do Something to Me" by Cole Porter
 "Moon River" by Henry Mancini & Johnny Mercer

SON OF THE PINK PANTHER

Eight movie of the franchise Music composed by Henry Mancini
 Duration of movie: 93 minutes Length of score: 52 minutes and 57 seconds Number of cues: 31

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:01:22	Opening titles	*S*X*P	00:00:29	00:05:26	297 sec.	N / A	Rearranged for voices
2	01:28:25	End credits	*S*X*P	01:28:14	01:32:27	253 sec.	N / A	Faster

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Mancini (it's the last score on which he worked for this franchise). The *title tune* (and its three components) is featured but only for the opening titles and the end credits (it is not presented during the film). Moreover, for the opening titles the music is MUCH different (with vocalists), but is never heard again in that format in the movie (the music in the end credits features the typical jazz arrangement, though faster). Compared to the other films, this movie opens with the opening titles (rather than having an action sequence before). The film features more music than its predecessors. Clouseau's theme is heard for example at 00:38:37 (new theme used all over the film [main theme], not jazzy but still comical). The film has a similar vibe to its predecessors, although the bad guys are not really comical anymore. Even though Peter Sellers is not in this film, other actors from the previous movies returned (like the chief inspector).

END CREDITS

- 00:03:14 - Pink Panther Theme performed and arranged by Bobby McFerrin, written by Henry Mancini
 Music by Henry Mancini
 - 01:31:46 - "Clouseau's anthem", written by Henry Mancini, lyrics by Leslie Bricusse
 "Largo Al Factotum", courtesy of Promusic, Inc.
 "Marx Brothers - Day at the Races" clip, courtesy of Turner Entertainment Co.

THE PINK PANTHER (2006)

Ninth movie - REMAKE #1

Music composed by Christophe Beck

Duration of movie: 93 minutes

Length of score: 54 minutes and 15 seconds

Number of cues: 31

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:33	Pink Panther and Clouseau's animated characters	1P	00:00:31	00:03:24	173 sec.	N/A	
2	S 00:05:58	View of Gluant dead on the grass	1S	00:03:33	00:09:18	345 sec.	C	Flutes, slower
3	S 00:06:21	Opening titles	*S*X*P				N/A	
4	S 00:10:17	First time we see Clouseau (driving)	*S	00:10:07	00:11:35	88 sec.	F	Sax, and pizz strings, accompaniment changed
5	S 00:32:57	Bizu gets murdered, Clouseau investigates (clumsy)	*S2X	00:31:44	00:34:15	151 sec.	F	Faster, strings
6	S 00:43:22	006 catches the gas mask bandits	*S	00:41:42	00:44:07	145 sec.	F	Electronics
7	S 00:56:03	Ponton and Clouseau follow Xania	*S2X2P	00:56:03	00:57:33	90 sec.	C	Identical at first, then electronics
8	S 00:59:56	Clouseau arrives at Xania's hotel for dinner	2S2X*P	00:59:56	01:00:48	52 sec.	C	Instrumentation changed
9	S 01:04:58	Clouseau passes security at the airport	1S	01:03:50	01:06:15	145 sec.	C	Instrumentation changed
10	S 01:05:52	Clouseau is being questioned at security	2S				C	Slower, instrumentation changed
11	S 01:07:30	Clouseau is humiliated by the press	1S	01:06:23	01:07:47	84 sec.	B	Oboe
12	S 01:09:26	Clouseau asks Ponton if he knew Dreyfus was using him	1S	01:09:21	01:10:50	89 sec.	C	Slower, instrumentation changed
13	S 01:20:38	Clouseau & Ponton storm into the room trying to catch the killer	1S	01:14:47	01:21:16	389 sec.	C	Instrumentation changed
14	S 01:27:44	Ponton, Clouseau and Nicole visit the inspector at the hospital	2S2X1P	01:27:25	01:28:02	37 sec.	F	Accompaniment changed
15	S 01:28:13	End credits (beginning)	1S2X	01:28:13	01:32:43	270 sec.	N/A	Instrumentation and accompaniment changed
16	S 01:30:40	End credits	3X				N/A	Instrumentation and accompaniment changed
17	S 01:31:51	End credits	3S*X				N/A	Instrumentation and accompaniment changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Christophe Beck. The *title tune* (and its three components) is featured much more in this film than in the ones scored by Mancini (featured during the film, not just the opening titles/end credits). The musical fragments I designated as the components of the *title tune* were, however, remixed to sound a bit more modern, like most of the score, with the addition of electronics (for example heard around 00:05:00). Part of the score is also based on the song performed by Beyoncé towards the end (and beginning), heard around 01:18:00. The score hints at the *title tune* for example around 00:05:24 & 00:47:30. The score hints to other songs, like "La Marseillaise" at the beginning (although not credited). Beck also uses the later part of the "Pink Panther Theme". The components are more independent than in the previous films.

END CREDITS

- 00:08:03 - Pink Panther Theme written by Henry Mancini

Music by Christophe Beck

- 01:31:34 - "A Woman Like Me", Written by Charmelle Cofield, Ron Lawrence and Beyoncé Knowles, Produced by Ron Lawrence and Beyoncé Knowles, Special Remix by Scott Storch, Performed by Beyoncé Knowles (as Beyoncé), Beyoncé appears courtesy of Columbia Records

"Tres Tres Chic", Written by Gary McFarland and Adam Dorn (as Adam Dornblum), Performed by Adam Dorn, Courtesy of Palm Pictures Special Markets, Contains a sample of "Flea Market", Written by Gary McFarland, Performed by Gábor Szabó (as Gabor Szabo), Courtesy of The Verve Music Group, Under license from Universal Music Enterprises

"Riviera Rendez-vous", Written by Alex Gimeno, Performed by Ursula 1000, Courtesy of ESL Music

"Born to Funk", Written by Edwin Gruber and Robert Ennemoser, Performed by Edwin Gruber (as Ed Royal) featuring Robert Ennemoser (as Enne), Courtesy of Innvision-Records

"In the Sun", Written by Paul Crowder, Performed by Kakapo, Courtesy of Crowderville Music

"Duet: E lui! Desso! Infante", Composed by Giuseppe Verdi, Arranged by Royal Swedish Orchestra, Courtesy of Naxos, By Arrangement with Source/Q

"Dio, che nell'alma infondere", Composed by Giuseppe Verdi, Performed by Royal Swedish Opera Orchestra, Courtesy of Naxos, By Arrangement with Source/Q

"William Tell Overture", Written by Gioachino Rossini

"The Pink Panther Theme (Paul Oakenfold Remix)", Written and Performed by Henry Mancini, Mixed by Paul Oakenfold, Courtesy of Metro-Goldwyn-Mayer Music Inc., Under license from Columbia Pictures Industries Inc.

"Can't Forget Her Face", Written and Performed by George Kieffer, Courtesy of Roger Bellon and George Kieffer

"Got to Be Real", Written by David Foster, David Paich and Cheryl Lynn, Performed by Cheryl Lynn, Courtesy of Columbia Records, By Arrangement with Sony BMG Music Entertainment

"The Pink Panther Theme (Perfecto Allstarz Remix)", Written and Performed by Henry Mancini, Mixed by Paul Oakenfold, Courtesy of Metro-Goldwyn-Mayer Music Inc., Under license from Columbia Pictures Industries Inc.

"Mystic Voyage", Written and Performed by Roy Ayers, Courtesy of Universal Records, Under license from Universal Music Enterprises

"Café Cahaca", Written and Performed by Gilberto Candido, Courtesy of Extreme Production Music USA

"The Race", Written by Boris Blank & Dieter Meier, Performed by Yello, Courtesy of Mercury Records Limited, Under license from Universal Music Enterprises

"String Quartet E Flat Major Op. 64 No. 6 Hob. III 64, Menuetto: Allegretto", Composed by Joseph Haydn (as Franz Josef Haydn), Performed by Kodaly Quartet, Courtesy of Naxos, By Arrangement with Source/Q

"Carmen - Prelude to Act I", Composed by Georges Bizet

"The Pink Panther Theme (Malibu Remix)", Written and Performed by Henry Mancini, Mixed by Chris Manning, Courtesy of Metro-Goldwyn-Mayer Music Inc., Under license from Columbia Pictures Industries Inc.

"Check On It (Pink Panther)", Written by Beyoncé Knowles, Swizz Beatz (as Kasseem Dean), Sean Garrett,

THE PINK PANTHER 2

Tenth movie - REMAKE #2

Music composed by Christophe Beck

Duration of movie: 92 minutes

Length of score: 45 minutes and 5 seconds

Number of cues: 45

RECURRENCE OF TITLE TUNE								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:04:28	Clouseau attempts to give a ticket to someone	1S3X	00:03:19	00:04:46	87 sec.	C	Faster, varied instrumentation
2	S 00:04:51	Opening titles	*S*X*P	00:04:50	00:08:04	194 sec.	N/A	
3	S 00:10:02	Clouseau destroys the cameras (they were recorded)	2S*X	00:09:45	00:10:30	45 sec.	F	Faster, instrumentation varied
4	S 00:19:29	Clouseau arrives to meet the Dream team	1S*X*P	00:19:02	00:20:12	70 sec.	C	
5	S 00:38:29	Clouseau sneaks out as the Dream Team arrives to meet Avellaneda	1S	00:38:27	00:38:53	26 sec.	C	Slower
6	S 00:44:14	Clouseau and Ponton decide to go their own way (away from the Dream Team)	1S2X*P	00:44:15	00:44:50	35 sec.	B	Flutes, slower
7	S 00:55:30	Clouseau walks home (and is "attacked" by Ponton's kids)	*S*X	00:55:28	00:56:39	71 sec.	C	Percussion modified, slower, instrumentation later changed
8	S 01:00:20	Clouseau is voted off the Dream Team	1S	01:00:20	01:00:40	20 sec.	B	Slower, notes & instrumentation changed
9	S 01:02:16	The Dream Team believes they have solved the case	1S2X	01:02:15	01:02:31	16 sec.	C	Slower, instrumentation changed
10	S 01:05:31	Vincenzo declares his love for Nicole	1S*X	01:05:27	01:06:20	53 sec.	C	Flutes, slower
11	S 01:17:26	Clouseau tries to catch Sonia	2S	01:17:22	01:18:12	50 sec.	C	Different instrumentation and arrangement
12	S 01:18:18	Idem	2S	01:18:16	01:20:03	107 sec.	C	End modified, different instrumentation and arrangement
13	S 01:21:52	Clouseau shows the real Pink Panther and solves the mystery	*S*X	01:21:22	01:23:21	119 sec.	B	Slower
14	S 01:27:14	End credits and animated Pink Panther character (beginning)	*S*X*P	01:25:35	01:31:57	382 sec.	N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Christophe Beck. He features the *title tune* (and its three components) for the opening titles, the end credits, and at different places in the movie. A new main theme is heard for example around 00:03:19 and is used to portray the Dream Team mainly (or so it seems). This new theme is used quite often. The score hints at the *title tune* at times, for example around 01:20:44. The score does not really use music from the previous movie, except from the "Pink Panther Theme" and the *title tune* which is orchestrated similarly at times (to Mancini's original version).

END CREDITS

- 00:06:21 - Pink Panther Theme written by Henry Mancini

Music by Christophe Beck

- 01:30:42 - "Habanera Para Baile", Traditional, Arranged by K.T. Wilder

"Sonia's Love", written by George David Kieffer

"Finale in C Major" from "The Minerva Quartets", written by Dick-Jan Zwart, Performed by the Christiania Quartet, Courtesy of Zwaart Arbeid

"Bridal Chorus" from "Lohengrin", written by Richard Wagner

APPENDIX 5.2 - FATHER OF THE BRIDE FRANCHISE (1991-1995)

GENERAL INFORMATION

of movies related to the franchise: 2# of director(s): 1# of composer(s): 1Beginning of the *title tune* (as introduced in the first movie - aural transcription by author):Was the main musical theme used in the trailer(s): YesIs the franchise based on a book: Yes, by Edward StreeterAre any of the movies remakes: YesAre some movies divided into parts: The second movie is entitled "Part II"

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Father of the Bride</i>	Charles Shyer	Alan Silvestri	1991	106 minutes	46 minutes	43%	01:15	01:16	\$89,325,780	11	34%
<i>Father of the Bride: Part II</i>	Charles Shyer	Alan Silvestri	1995	107 minutes	59 minutes	55%	01:33	01:23	\$76,594,107	21	66%

The amount each movie made at the Box Office was taken from Box Office Mojo on 11 March 2015.

Other relevant information about the franchise: This franchise is quite interesting. There is a *title tune* that is presented in both movies. However there does not seem to be a lot of norms surrounding it (apart from the fact that it is mainly used towards the end of both films). Another interesting fact concerns the occurrences of the tune... it is much more heard in the second movie than the first one (quite rare compared to other film franchises).

FATHER OF THE BRIDE

First movie of the franchise
Duration of movie: 106 minutes

Music composed by Alan Silvestri
Length of score: 46 minutes

Number of cues: 37

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:45	Opening titles	00:00:14	00:02:40	146 sec.	N / A	Tune: Lush strings
2	00:01:09	Idem				N / A	Tune: Clarinet, brass and pitched percussion
3	00:49:44	George watches over Annie (sleeping) after they had a fight	00:49:44	00:50:31	47 sec.	H (B)	Tune: Harp (accents with pitched perc.), slower
4	01:14:20	Day before the wedding, people preparing the house (with overvoice)	01:14:14	01:14:57	43 sec.	B	Tune: Lush strings
5	01:20:28	Night before the wedding, George and Annie talking outside (snowing)	01:19:46	01:22:13	149 sec.	C	Tune: Piano (accents with pitched perc.), slower
6	01:23:51	George sees Annie in her wedding dress	01:23:51	01:24:54	63 sec.	F	Tune: Piano and flute, slower, fragmented
7	01:24:15	George and Annie arrive at the church				F	Tune: Lush strings
8	01:38:33	Overvoice: George is too late to say goodbye to Annie (before the honeymoon)	01:38:33	01:39:39	66 sec.	B	Tune: Piano and strings, slower
9	01:39:54	Annie calls her dad from the airport to say goodbye	01:39:45	01:45:01	311 sec.	B	Tune: Piano, slower, end modified
10	01:41:52	End credits (first cue heard, although preceded by introduction)				N / A	Tune: Lush strings
11	01:42:18	Idem				N / A	Tune: Clarinet, brass and pitched percussion

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Alan Silvestri. The movie features a lot of pop & jazzy music and sometimes pre-composed classical music as well (although it is not credited, as the Pachelbel Canon for example). Nonetheless, there is a *title tune* which seems to be associated with the relationship George has with his daughter (Annie). It is used especially towards the last third of the movie, although it is also in the foreground for the opening titles. A second theme is also quite used (example: 00:05:33). It is, however, not heard for the opening titles, the last scene (pop music) or the end credits. The *title tune* is a piece with a majestic feel, the melody being played for the opening titles and end credits with lush strings (otherwise during the movie it is heard with mostly three other combinations of instruments). The opening titles of this movie recall the opening titles of the original 1950 movie (music by Adolph Deutsch). In the original movie, the music from the opening titles was based on Wagner and Mendelssohn's wedding music. In the 1991 movie, the *title tune* is preceded by an introduction, which features an ascending perfect fourth (quite similar to Mendelssohn's wedding music). However, this is perhaps the only similarity between the two scores (the two plots are quite similar, some dialogues identical)... The 1950 movie, however, features much less music (music is almost only heard for the wedding reception/ ceremony and for the opening titles/end credits).

END CREDITS

00:01:43 - Music by Alan Silvestri

01:44:03 - "MY GIRL", written by William Robinson and Ronald White, published by Jobete Music Co., Inc., Performed by The Temptations, Courtesy of Motown Record Company, L.P.

- BACH "MINUET AND BADINERIE" performed by New Leipzig Bach Collegium Musicum, Courtesy of Laselight Digital, by arrangement with Sounds of Film

- "WHAT'S NEW PUSSYCAT?", written by Burt Bacharach and Hal Daid, used by permission of EMI U Catalog Inc.

- "NEL BLU DIPINTO DI BLU", written by Domenico Modugno and Franco Migliacci, sued by permission of EMI Robbins Catalog Inc.

- "VOLARE", written by Domenico Modugno and Franco Migliacci, English lyrics written by Mitchell Parish, used by permission of EMI Robbins Catalog Inc and Parmit Music

- "CHAPEL OF LOVE", written by PhiSpector, Ellis Greenwich and Jeff Barry, published by Trio Music Co. Inc. and Mother Bertha Music, Inc. by arrangement with ABCKO Music, Inc., performed by The Dixie Cups, courtesy of Sun Entertainment Corporation, by arrangement with Original Sound Entertainment

- "PERFECT MATCH", written by Steve Tyrell and Bob Mann

- "ISN'T IT ROMANTIC", written by Richard Rodgers and Lorenz Hart, published by Famous Music Corporation, arranged by Bob Mann

- "(TODAY I MET) THE BOY I'M GONNA MARRY", written by Phil Spector, Ellie Greenwich and Tony Powers, performed by Darlene Love, produced by Phil Spector, published by Unichappell Music, Inc. and Mother Bertha Music, Inc. Courtesy of Phil Spector Records, Inc., available on the Phil Spector and ABCKO Records release, Phil Spector back to mono (1958-1969)

- "I'M YOUR MAN", written by Steve Tyrell and Charles Shyer, arranged by Bob Mann and Steve Tyrell, performed by David

- "MY GIRL", written by William Robinson and Ronald White, published by Jobete Music Co., Inc., Arranged by Bob Mann, Performed by Steve Tyrell

- "THE WAY YOU LOOK TONIGHT", written by Jerome Kern and Dorothy Fields, published by PolyGram, International Publishing, Inc., arranged by Alan Silvestri, additional arrangement by Bob Mann, performed by Steve Tyrell

- "BEYOND THESEA" written by Charles Trenet & Jack Lawrence, published by France Music Corp./ Editions Raoul Breton, by arrangement with PolyGram International Publishing, Inc & MPL Communications, Inc, arranged by Bob Mann

FATHER OF THE BRIDE: PART II

Second movie of the franchise
Duration of movie: 107 minutes

Music composed by Alan Silvestri
Length of score: 59 minutes

Number of cues: 38

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:10:31	George and Nina discuss after they learned that they will be grandparents	00:10:24	00:11:08	44 sec.	B	Tune: Harp (accents with pitched percussion), slower
2	00:42:56	George and Nina drive into town after learning Nina is pregnant as well	00:42:40	00:44:04	84 sec.	B	Tune: lush strings
3	00:55:34	Overvoice: George apologises to Nina and tells her he bought the house back	00:54:33	00:58:23	230 sec.	B	Tune: piano (accents with pitched percussion), slower
4	00:55:57	Overvoice: Spring arrived, everything went according to plan (2nd trimester)				B	Tune: Strings
5	00:56:25	George organised a surprise baby shower for the girls				F	Tune: Strings
6	00:56:45	Overvoice: Frank gives a few decorating tips for the baby's room				B	Tune: Woodwinds (WW)
7	00:57:56	Annie is greeted at her parents' house after she has had a fight with Brian				C	Tune: Harp + pitched percussion, slower
8	01:02:04	Annie and Brian reconcile	01:02:04	01:06:14	250 sec.	B	Tune: Harp (accents with pitched percussion), slower
9	01:03:45	Overvoice: They made it to July				B	Tune: WW (non-legato) & pitched perc. (accents)
10	01:04:17	Overvoice: George has to take care of his girls during the worst heat wave				B	Tune: Idem
11	01:05:06	View of George turning the AC higher at his wife requests				F	Tune: Idem
12	01:08:21	View of Nina and Annie sleeping				F	Tune: Flute (legato), slower
13	01:16:19	Frank stresses out as he must drive Annie, Nina, Matty and George to the hospital	01:15:28	01:19:38	250 sec.	B	Tune: Piano and pitched percussion
14	01:20:14	View of Nina, Matty and Annie as Annie is sent to a hospital room	01:19:47	01:20:52	65 sec.	B	Tune: WW (non-legato) & pitched perc. (accents)
15	01:26:47	George kisses Nina as he tries to handle the situation (two babies being delivered)	01:26:37	01:27:35	58 sec.	C	Tune: Piano and pitched percussion
16	01:28:38	Annie is being moved to the delivery room (calls for her dad)	01:28:22	01:31:00	158 sec.	C	Tune: lush strings
17	01:36:11	George holds his daughter and grandson in his arms just after they were born	01:34:35	01:37:11	156 sec.	B	Tune: piano (accents with pitched percussion), slower
18	01:39:01	George holds his grandson and says goodbye to Annie (moving to Boston)	01:38:59	01:45:49	410 sec.	C	Tune: piano (accents with pitched percussion), slower
19	01:41:10	Last scene: George tells his daughter he does not look too old to be her father				C	Tune: Harp (accents with pitched percussion), slower
20	01:44:19	End credits (not beginning)				N/A	Tune: lush strings
21	01:44:47	Idem				N/A	Tune: WW, piano and brass?

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was also composed by Alan Silvestri. Again pop & jazzy music as well as pre-composed music are included in the movie (to a lesser extent as seen in the smaller list below... even though there is about 10% more music in this movie). The *title tune* is again heard in this movie (in fact more often than in the first one), although it does not seem to be linked to George's relationship with his daughter anymore, but more so to relationships in general George has with his family (as a husband, father and grandfather). Moreover it is not heard for the first 10 minutes of the movie (the opening titles feature pop music instead) nor for the end credits which feature pop music (it is, however, heard during the last scene of the movie). Finally, the second theme which was prevalent in the first movie is again quite used in this one. However, it is not heard as much as the *title tune*. The music from this movie is not based on the music of the original movie *Father's Little Dividend* (music by Albert Sendrey). For the original film released in 1951, the music was based on the lullaby "Rock a Bye Baby" (the 1951 film also features more music than its prequel).

END CREDITS

- Music by Alan Silvestri
- "Give Me The Simple Life", "On The Sunny Side Of The Street", performed by Steve Tyrell
- "Give Me The Simple Life", written by Rube Bloom and Harry Ruby, arranged by Alan Silvestri and Bob Mann, performed by Steve Tyrell
- "When The Saints Go Marching In", arranged by Antoine Domino and Dave Bartholomew, performed by Fats Domino, courtesy of EMI Records USA, A Division of ERG under licence from CEMA Special Markets
- "At Last", written by Mack Gordon and Harry Warren, performed by Etta James, courtesy of MCA Records
- "Remembering Annie", composed by Alan Silvestri, arranged by Randy Waldman, performed by Philip Ingram
- "On the Sunny Side Of The Street", written by Jimmy McHugh and Dorothy Fields, arranged by Alan Silvestri and Bob Mann, performed by Steve Tyrell
- "Pretty Baby", written by Gus Kahn, Tony Jackson and Egbert Van Alstyne

APPENDIX 5.3 - BRIDGET JONES FRANCHISE (2001-2016)

GENERAL INFORMATION

of movies related to the franchise: 3# of director(s): 3# of composer(s): 3Beginning of the *title tune* (as introduced in the first movie):

NO TITLE TUNE

Was the main musical theme used in the trailer(s): NoIs the franchise based on a book: Yes (by Helen Fielding)Are any of the movies remakes: NoAre some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Bridget Jones' Diary</i>	Sharon Maguire	Patrick Doyle	2001	98 minutes	64 minutes	65%	01:20	N / A	\$71,543,427	N / A	N / A
<i>Bridget Jones: The Edge of Reason</i>	Beeban Kidron	Harry Gregson-Williams	2004	107 minutes	61 minutes	57%	01:09	N / A	\$40,226,215	N / A	N / A
<i>Bridget Jones' Baby</i>	Sharon Maguire	Craig Armstrong	2016	123 minutes	77 minutes	63%	01:30	N / A	\$24,252,420	N / A	N / A

The amount each movie made at the Box Office was taken from Box Office Mojo on 22 February 2016.

Other relevant information about the franchise: This franchise does not use a *title tune*. Three different composers worked on the films. All three films feature a lot of pop music (I believe it would have been hard to remember the *title tune* anyway if there had been one).

BRIDGET JONES' DIARY

First movie of the franchise	Music composed by Patrick Doyle	
Duration of movie: 98 minutes	Length of score: 63 minutes and 39 seconds	Number of cues: 48

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Patrick Doyle. The movie features a lot of pop music (as seen in the list below). The main theme for this film is heard right at the beginning (orchestral music, very lyrical, heard around 00:01:11, with woodwinds and strings). The song "All by myself" was reused in the third film (similar setting). The song "Magic Moments" was reused at the beginning of the second film (similar setting - as Bridget arrives at her parents' house for the holidays).

END CREDITS

-00:06:38 - Music by Patrick Doyle

-01:37:22 - "Magic Moments", Written by Burt Bacharach and Hal David, Performed by Perry Como, Courtesy of RCA Records/BMG Entertainment

"Can't Take My Eyes off You", Written by Bob Crewe (as Crewe) and Bob Gaudio (as Gaudio), Performed by Andy Williams, Courtesy of Columbia Records, By Arrangement with Sony Music Entertainment (UK) Ltd/Sony Music Licensing.

"All by Myself", Written by Eric Carmen (as Carmen) and Sergei Rachmaninoff (as Rachmaninoff), Performed by Jamie O'Neal, licensed courtesy of Mercury Records, A division of UMG Records Inc.

"Respect", Written by Otis Redding (as Redding), Performed by Aretha Franklin, By Arrangement with Atlantic Recording Corp, Courtesy of Warner Special Products/Warner Special Marketing (UK)

"Without You", Written by Pete Ham (as Ham) and Tom Evans (as Evans), Performed by Renée Zellweger

"Ring Ring Ring", (Soul / Brisco / Jeilan), Performed by Aaron Soul, Courtesy of Mercury Records Limited (London)

"Don't Get Me Wrong", Composed by Chrissie Hynde, Performed by The Pretenders, Courtesy of Warner Special Marketing UK

"Peter Gunn", Written by Henry Mancini, Performed by The Art of Noise, licensed courtesy of Warner Music Strategic Marketing UK

"Love", Written by Rosey and Swann, Performed by Rosey, licensed courtesy of The Island Def Jam Music Group

"Stop, Look, Listen (To Your Heart)", Written by Thom Bell (as Bell) and Linda Creed (as Creed), Performed by Marvin Gaye / Diana Ross, Courtesy of Mowtown Records Co LP/Universal-Island Records Limited, Licensed by kind permission from The Film & TV Licensing Division, part of the Universal Music Group

"Up, Up and Away", Written by Jimmy Webb (as Webb) Performed by The The 5th Dimension, Courtesy of Arista Records Inc.

"Every Bossa", Written by Dick Walter, Courtesy of KPM Music Limited

"Me and Mrs. Jones", Written by Kenny Gamble (as Gamble), Leon Huff (as Huff) and Cary Gilbert (as Gilbert), Performed by The Dramatics, Courtesy of Universal-MCA Music (UK) Limited, Licensed by kind permission from The Film & TV Licensing Division, part of the Universal Music Group

"Fly Me to the moon", Written by Bart Howard, Performed by Julie London, Licensed courtesy of Capitol Records Inc.

"I'M EVERY WOMAN", Written by Nick Ashford (as Ashford) and Valerie Simpson (as Simpson), Performed by Chaka Khan, By Arrangement with Warner Bros Records Inc, Courtesy of Warner Special Products/Warner Special Marketing (UK)

"Kiss That Girl", Written by Sheryl Crow (as Crow), Performed by Sheryl Crow, Licensed courtesy of Interscope Records

"Someone Like You", Written by Van Morrison (as Morrison), Performed by Van Morrison, Courtesy of Exile Productions/Polydor Limited

"Woman Trouble", Written by Robbie Craig (as Craig) / Hill / Craig David (as David) / Devereaux, Performed by Artful Dodger, Courtesy of Warner Strategic Marketing UK

"Pretender Got My Heart", Written by Karen Poole (as Poole) / Shellie Poole (as Poole) / Martin / Hogarth, Performed by Alisha's Attic, Courtesy of Mercury Records Limited (London)

"Dream Some", Written by Jay Joyce (as Joyce), Shelby Lynne (as Lynne) and Dorothy Overstreet (as Overstreet), Performed by Shelby Lynne, Licensed courtesy of The Island Def Jam Music Group

"It's Raining Men", Written by Paul Jabara (as Jabara) and Paul Shaffer (as Shaffer), Performed by Geri Halliwell, Licensed courtesy of EMI Records UK Limited

"Christmas Green", Written by Alan Moorhouse, Courtesy of KPM Music Limited

"Ain't No Mountain High Enough", Written by Nick Ashford (as Ashford) and Valerie Simpson (as Simpson), Performed by Diana Ross, Courtesy of Mowtown Records Co LP/Universal-Island Records Limited, Licensed by kind permission from The Film & TV Licensing Division, part of the Universal Music Group

"Out of Reach", Written by Gabrielle / Shorten, Performed by Gabrielle, Courtesy of Go Beat/Polydor Limited

"Have You Met Miss Jones", Written by Richard Rodgers (as Rodgers) and Lorenz Hart (as Hart), Performed by Robbie Williams, Licensed courtesy of EMI Records, UK Limited

"Someone Like YOU", Written by Van Morrison (as Morrison), Performed by Dina Carroll, Courtesy of Mercury Records Limited (London)

"Not of This Earth", Written by Robbie Williams (as Williams) and Guy Chambers (as Chambers), Performed by Robbie Williams, Licensed courtesy of EMI Records, UK Limited

BRIDGET JONES: THE EDGE OF REASON

Second movie of the franchise Music composed by Harry Gregson-Williams
Duration of movie: 107 minutes Length of score: 61 minutes and 23 seconds Number of cues: 53

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Harry Gregson-Williams. This film, like the first one, features A LOT of pop music (see list below). Gregson-Williams does not refer to Doyle's score. The main theme for this film is heard for example around 01:05:00. The song "Magic Moments" was used again at the very beginning of the film (similar setting). The song "Let's Get It On" is used at the end (01:39:50) as her parents kiss at their wedding (final scene, though not the last song heard before the end credits). This song will be used as well in the third film.

END CREDITS

-00:05:07 - Music composed by Harry Gregson-Williams
-01:46:14 - "Magic Moments", (Burt Bacharach / Hal David), Performed by Perry Como, Courtesy of BMG Network Enterprises on behalf of BMG
"The Sound of Music", (Richard Rodgers (as Rodgers) / Oscar Hammerstein II (as Hammerstein II)), Arranged by Harry Gregson-Williams, Performed by Renée Zellweger
"Nobody Does It Better", (Carole Bayer Sager / Marvin Hamlisch), Performed by Carly Simon, Courtesy of MGM Music Inc.
"Lovin' You", Written by Minnie Riperton (as Riperton) and Rudolph, Performed by Minnie Riperton, Courtesy of EMI Records Limited
"Pick Up the Pieces", (Ball / Duncan / Gorrie / McIntosh / McIntyre / Stuart), Performed by Average White Band, Courtesy of AWB Classics and Atlantic Recording Corp. by arrangement with Warner Strategic Marketing
"Stop", (Brody / Brown / Sutton), Performed by Jamelia, Courtesy of EMI Records Limited
"Super Duper Love (Are You Diggin' on Me?) Part 1", (Garner), Performed by Joss Stone, Courtesy of Virgin Records Limited
"Can't Get You Out of My Head", (Davis / Dennis), Performed by Kylie Minogue, Courtesy of EMI Records Limited
"What the World Needs Now Is Love", (Burt Bacharach / Hal David), Performed by Burt Bacharach and The Staple Singers, Courtesy of A&M Records Inc., Part of the Universal Music Group
"Sorry Seems to Be the Hardest Word", Written by Elton John and Bernie Taupin, Performed by Mary J. Blige, Courtesy of Geffen Records, a division of UMG Recordings Inc., Part of the Universal Music Group
"Calling", (Naess), Performed by Leona Naess, Courtesy of MCA Records, Part of the Universal Music Group
"I Eat Dinner", (McGarrigle), Performed by Rufus Wainwright & Dido, Courtesy of Dreamworks Inc. / Polydor UK Limited, Part of the Universal Music Group, Dido appears courtesy of BMG UK & Ireland Limited
"Will You Love Me Tomorrow", Written by Gerry Goffin and Carole King, Performed by Amy Winehouse, Courtesy of Universal-Island Records Limited, Part of the Universal Music Group
"Bangkok", Written by Alex Chilton (as Chilton) and Linden, Performed by Alex Chilton, Courtesy of Last Call Records
"Loaded", (Gillespie / Innes / Young), Performed by Primal Scream, Courtesy of Sony BMG Music Entertainment (UK) Limited and Warner Bros. Records Inc., By Arrangement with Warner Strategic Marketing
"I'm Not in Love", Written by Graham Gouldman (as Gouldman) and Eric Stewart (as Stewart), Performed by 10CC, Courtesy of Mercury Records (London) Limited, Part of the Universal Music Group
"Think", (Franklin / White), Performed by Aretha Franklin, Courtesy of WEA International Inc.
"Like a Virgin", (Kelly / Steinberg), Performed by Renée Zellweger & Cast
"Material Girl", (Brown / Rans), Performed by Madonna, Courtesy of Sire Records / Warner Strategic Marketing UK
"I Believe in a Thing Called Love", (Graham / Hawkins / Hawkins / Poullain), Performed by The Darkness, Courtesy of Warner Strategic Marketing UK
"Misunderstood", (Duffy / Williams), Performed by Robbie Williams, Courtesy of EMI Records Limited
"Everlasting Love", (Cason / Gayden), Performed by Love Affair, Courtesy of Sony BMG Music Entertainment (UK) Limited
"You're the First, the Last, My Everything", (Radcliffe / Sepe / White), Performed by Barry White, Courtesy of The Island Def Jam Music Group, Part of the Universal Music Group
"Crazy in Love", (Jay Z (as Carter) / Harrison / Beyoncé Knowles (as Knowles) / Record), Performed by Beyoncé Knowles (as Beyoncé), Courtesy of Sony BMG Music Entertainment (UK) Ltd, Contains a sample of "Are You My Woman? (Tell Me So)", Recorded by The Chi-Lites, Courtesy of Brunswick Record Corp
"Let's Get It On", (Gaye / Townsend), Performed by Marvin Gaye, Courtesy of Motown Record Company, LP, Part of the Universal Music Group
"Your Love is King", (Adu / Matthewman), Performed by Will Young, Courtesy of BMG Network Enterprises on behalf of 19 Recording Limited, Under licence to Ronagold Limited
"Everlasting Love", (Cason / Gayden), Performed by Jamie Cullum, Courtesy of Universal Classics & Jazz, Part of the Universal Music Group
"We'll Be Together", Written by Sting (as Sumner), Performed by Sting & Annie Lennox, Courtesy of A&M Records Limited / Polydor UK Limited, Part of the Universal Music Group, Annie Lennox appears courtesy of BMG UK & Ireland Limited (U.S.A. ONLY)
"Incidental Music", (Alan Hewitt (as Hewitt)), Performed by Alan Hewitt, from Jane Fonda's Personal Trainer Series: Abs, Buns & Thighs (1995) (as "Abs Buns & Thighs")

BRIDGET JONES' BABY

Third movie of the franchise Music composed by Craig Armstrong
 Duration of movie: 123 minutes Length of score: 76 minutes and 51 seconds Number of cues: 51

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Craig Armstrong. As can be seen in the list below, a lot of pop music is used. No themes from the previous films were reused, but the song "All by Myself" was reused in a similar manner to the first film. This song was also used for the trailers of this film. The song "Let's Get It On" was reused as well (from the second film). In this movie it is heard very briefly at the christening party (diegetic) as Bridget and Mark talk (00:29:32).

END CREDITS

-01:56:39 - Music by CRAIG ARMSTRONG
 -02:01:00 - "All By Myself", Written by Eric Carmen and Sergei Rachmaninoff, Performed by Jamie O'Neal, Courtesy of Mercury Nashville, Under license from Universal Music Operations, Ltd.
 "Jump Around", Written by David Appell, Kal Mann, Larry Muggerud, Earl Nelson, Robert Relf and Erik Schrody, Performed by House of Pain, Courtesy of Warner Music U.K., Ltd. and Abkco Music and Records Inc.
 "Run", Written by Shorty Rogers, Simon Adam and Ellis Taylor, Performed by Tiggs Da Author, Courtesy of Sony Music Entertainment U.K., Ltd.
 "Slave To The Vibe", Written by Peter Lord, Guy Routte and V. Jeffrey Smith, Performed by Billon, Courtesy of Virgin EMI Records, Ltd., Under license from Universal Music Operations, Ltd.
 "Hold My Hand", Written by Jane Bennett, Jess Glynne (as Jessica Glynne), Jack Patterson and Ina Wroldsen, Performed by Jess Glynne, Courtesy of Warner Music U.K., Ltd.
 "Blue Treacle", Written by Jack Angel, Performed by Jaq, Courtesy of Rank@File
 "Meteorite", Written by Mikey Goldsworthy (as Michael Goldsworthy), Kid Harpoon (as Thomas Hull), Olly Alexander (as Oliver Thornton) and Emre Turkmen (as Resul Turkmen), Performed by Years & Years, Courtesy of Polydor U.K., Ltd.
 "King (The Magician Remix)", Written by Stephen Fasano, Mikey Goldsworthy (as Michael Goldsworthy), Mark Ralph, Andrew Smith, Olly Alexander (as Oliver Thornton) and Emre Turkmen (as Resul Turkmen), Performed by Years & Years
 "Sing", Written by Ed Sheeran and Pharrell Williams, Performed by Ed Sheeran, Courtesy of Warner Music U.K., Ltd.
 "Thinking Out Loud (Campfire Version)", Written by Ed Sheeran and Amy Wadge, Performed by Ed Sheeran, Courtesy of Warner Music U.K., Ltd.
 "That Lady, Pts. 1& 2", Written by Ernie Isley (as Ernest Isley), Marvin Isley and Chris Jasper (as Christopher Jasper), Performed by The Isley Brothers, Courtesy of Sony Music Entertainment, Inc.
 "Walk On By", Written by Burt Bacharach and Hal David, Performed by Dionne Warwick, Courtesy of Warner Music U.K., Ltd.
 "Gangnam Style", Written by Psy (as Park Jae-sang) and Gun-hyung Yoo (as Yoo Gun-hyung), Performed by Psy, Courtesy of YG Entertainment Inc. and Universal Republic Records (US), Under License from Universal Music Operations, Ltd.

 "Let's Get It On", Written by Marvin Gaye and Ed Townsend, Performed by Marvin Gaye, Courtesy of Motown Records, Under license from Universal Music Operations, Ltd.
 "Re-Ignite", Written by Knox Brown and Fabienne Holloway, Performed by Knox Brown and Chris Gallant (as Gallant), Courtesy of Virgin EMI Records, Ltd., Under license from Universal Music Operations, Ltd., Gallant appears courtesy of Warner Bros. Records, Inc.
 "Right As Rain", Written by Adele (as Adele Adkins), Clay Holley, Leon Michels, Nick Movshon (as Nicholas Movshon) and Jeffrey Silverman, Performed by Adele, Courtesy of XL Recordings, Ltd.
 "Just My Imagination (Running Away With Me)", Written by Barrett Strong and Norman Whitfield, Performed by The Temptations, Courtesy of Motown Recors, Under license from Universal Music Operations, Ltd.
 "I Heard It Through The Grapevine", Written by Barrett Strong and Norman Whitfield, Performed by Marvin Gaye, Courtesy of Motown Records, Under license from Universal Music Operations, Ltd.
 "That's Amore", Written by Jack Brooks and Harry Warren, Performed by Dean Martin, Courtesy of Capitol Records, LLC., Under license from Universal Music Operations, Ltd.
 "We Are Family", Written by Bernard Edwards and Nile Rodgers, Performed by Sister Sledge, Courtesy of Warner Music U.K., Ltd.
 "Stay", Written by Mikky Ekko and Justin Parker, Performed by Rihanna, featuring Mikky Ekko, Courtesy of Island DefJam Music Group, Under license from Universal Music Operations, Ltd., Mikky Ekko appears courtesy of Sony Music Entertainment U.K., Ltd.
 "Sleigh Ride", Written by Leroy Anderson and Mitchell Parish, Performed by The Ronettes, Under license from Sony / ATV Music Publishing, LLC
 "Fuck You", Written by Lily Allen and Greg Kurstin (as Gregory Kurstin), Performed by Lily Allen, Courtesy of Warner Music U.K., Ltd.
 "The Hurting Time", Written and Performed by Annie Lennox, Courtesy of Sony Music Entertainment U.K., Ltd.
 "Mambo Italiano", Written by Bob Merrill, Performed by Carla Boni, Courtesy of Warner Music U.K., Ltd.
 "Up Where We Belong", Written by Will Jennings, Jack Nitzsche and Buffy Sainte-Marie, Performed by Joe Cocker and Jennifer Warnes, From the film An Officer and a Gentleman (1982), Courtesy of Paramount Pictures
 "Ain't No Stoppin' Us Now", Written by Jerry Cohen, Gene McFadden and John Whitehead, Performed by McFadden & Whitehead (as McFadden and Whitehead), Courtesy of Sony Music Entertainment, Inc.
 "Still Falling For You", Written by Ilya Salmanzadeh, Rickard Göransson, Tove Lo and Johan Schuster, Performed by Ellie Goulding, Courtesy of Polydor U.K., Ltd., Under license from Universal Music Operations, Ltd.

Appendix 6

DATA - PRIMARY CASE STUDIES: FAMILY MOVIES

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film/trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components, the occurrences indicate when a sequence showcasing the components starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the <i>title tune</i> is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of <i>title tunes</i> might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the <i>title tune</i> .
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and/or sound design is heard as well. Furthermore, the dialogue and/or sound design occupy a more prominent place on the sound track. Those occurrences might not be obvious within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background/foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground/background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue/sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design/dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint/subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 6.1 - HONEY, I SHRUNK THE KIDS FRANCHISE (1989-1997)

GENERAL INFORMATION

of movies related to the franchise: 3# of director(s): 3# of composer(s): 3Beginning of the title
tune (as introduced in
the first movie):

NO TITLE TUNE

Was the main musical theme used in the trailer(s): NoIs the franchise based on a book: NoAre any of the movies remakes: NoAre some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Honey, I Shrunk the Kids</i>	Joe Johnston	James Horner	1989	94 minutes	62 minutes	65%	02:49	N/A	\$130,724,172	N/A	N/A
<i>Honey, I Blew Up the Kid</i>	Randal Kleiser	Bruce Broughton	1992	89 minutes	66 minutes	74%	01:34	N/A	\$58,662,452	N/A	N/A
<i>Honey, We Shrunk Ourselves</i>	Dean Cundey	Michael Tavera	1997	75 minutes	61 minutes	81%	02:11	N/A	N/A	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 29 February 2016.

Other relevant information about the franchise : This franchise was transformed into a television series (that doesn't seem to reuse the music from the films). Moreover, the third movie of this franchise was a direct-to-video film (DTV). A similar melody is used in the first and third movies, but was completely omitted in the second one. In addition to that, the melody reused seems to be taken in fact from a score by Nino Rota (the Amacord theme), although it is not credited in the third film.

HONEY, I SHRUNK THE KIDS

First movie of the franchise	Music composed by James Horner	
Duration of movie: 94 minutes	Length of score: 62 minutes and 8 seconds	Number of cues: 22

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by James Horner. There is an opening sequence which presents the main theme (a very chromatic theme). Part of this theme is derived from the theme from "Amacord". What seems to be a recurring melody (also used in the third film) actually derives from that theme. Half of the occurrences of that melody are heard in the first ten minutes of the film (for example: 00:00:44, 00:01:53, 00:05:23, etc.).

END CREDITS

-00:01:39 - Music by James Horner

-01:32:41 - "Fire", written by Jelani Jones and Wade Stallings, Performed by Jelani Jones with Planet 10

"Powerplay", written and performed by Gary Mallaber and John Massaro

"Theme from 'Amacord'", written by Nino Rota

"Turn it Up", written by Jeff Pescetto and Patrick Deremer, performed by Nick Kamen, courtesy of Wea Records limited

HONEY, I BLEW UP THE KID

Second movie of the franchise	Music composed by Bruce Broughton	
Duration of movie: 89 minutes	Length of score: 65 minutes and 47 seconds	Number of cues: 42

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Bruce Broughton. Although he uses a similar style of music (orchestral and still quite chromatic), he does not reuse music from the first film. The two main themes for this film are heard for example around 00:00:33 (for the opening titles) and around 00:08:04.

END CREDITS

-00:01:54 - Music by Bruce Broughton

-01:28:46 - "Loco-Motion", written by Gerry Goffin and Carole King

"Kids Wanna Rock", written by Bryan Adams and Jim Vallance, performed by Bryan Adams, courtesy of A&M Records, inc.

"Stayin' Alive", written by Barry, Robin, and Maurice Gibbs, performed by the Bee Gees, courtesy of Polygram Special Products, a division of polygram group distribution inc.

"The Hokey Pokey", written by Larry La Price, Charles Macak, and Tafft Baker, performed by Peter Remaday

"Ours if we want it", written by Tom Snow and Mark Mueller, courtesy of Snow Music

"You're Growing", written and performed by Fred M. Rogers, courtesy of Family Communications, Inc.

HONEY, WE SHRUNK OURSELVES

Third movie of the franchise	Music composed by Michael Tavera	
Duration of movie: 75 minutes	Length of score: 60 minutes and 58 seconds	Number of cues: 28

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Michael Tavera. The score is still composed of mostly orchestral music (with a chromatic twist at times). A similar melody (from the first film) was used again, although the theme from "Amacord" is not credited. It is heard for example around 00:00:49, 00:02:59, 00:15:29, 00:25:29, etc.). This film was a direct-to-video movie. The new main theme is heard for example around 00:00:22. There is more pop music than in the other films as there is a "party". There is more music in this film in proportion than in the other ones.

END CREDITS

-00:01:43 - Music by Michael Tavera
 -01:14:02 - "Do I Matter", written and performed by Kevin Paige, courtesy of Memf Sounds
 "Bang it out", written and performed by Kevin Paige, courtesy of Memf Sounds
 "Stupid in Love", Written and performed by Kevin Paige, courtesy of Memf Sounds
 "Never Again", written by Rob Nicholson, performed by Suffer, courtesy of Ultrafly Records USA
 "Thrill of it", written by Dominique Davalos, performed by the Delphines, courtesy of Delphonic Recordings
 "Wild Child", written and performed by Kein Paige, courtesy of Memf Sounds

APPENDIX 6.2 - THE PRINCESS DIARIES FRANCHISE (2001-2004)

GENERAL INFORMATION

of movies related to the franchise: 2
 # of director(s): 1
 # of composer(s): 1

Beginning of the
 recurring theme (as
 introduced in the
 first movie - aural
 transcription by
 author):



Was the main musical theme used in the trailer(s): No
 Is the franchise based on books: Yes (multiple books by Meg Cabot)
 Are any of the movies remakes: No
 Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>The Princess Diaries</i>	Garry Marshall	John Debney	2001	115 minutes	58 minutes	50%	00:58	N/A	\$108,248,956	N/A	N/A
<i>The Princess Diaries 2: Royal Engagement</i>	Garry Marshall	John Debney	2004	113 minutes	67 minutes	59%	01:01	N/A	\$95,170,481	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 16 February 2015.

Other relevant information about the franchise: Both the director and the composer worked on the two films. There is a recurring theme, it, however, seems to be overshadowed by pop music (LOTS of pop music). The pop music overshadows the recurring theme as the songs feature lyrics (therefore the audi viewers might sing to it). Also, sometimes the pop music seems to be played louder than the theme in comparison (the main theme is almost always in the background, whereas the pop music is often in the foreground). In addition, there are more pop songs used in both movies (pre-existing songs), than there are occurrences of the theme. Finally, the end credits for both films start with pop music.

THE PRINCESS DIARIES

First movie of the franchise
Duration of movie: 115 minutes

Music composed by John Debney
Length of score: 58 minutes

Number of cues: 59

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:33	Opening credits	00:00:03	00:02:07	124 sec.	F	Clarinet
2	00:00:54	Idem				F	Piano (end modified)
3	00:13:28	Amelia learns that her father was the crown Prince of Genovia	00:13:26	00:13:58	32 sec.	B	Piano; slower, pick-up note missing (PU)
4	00:40:21	Amelia (and Joe) pick up Lily and Michael	00:39:40	00:40:46	66 sec.	C	Guitar; beginning modified (fewer notes)
5	01:22:53	Lily tells Amelia she has the power to make change unlike other people	01:22:53	01:23:53	60 sec.	B	Piano; simplified
6	01:40:20	Joe picks up ("saves") Amelia to bring her to the ball	01:40:00	01:40:36	36 sec.	C	Strings; end modified (harmonies)
7	01:44:09	Amelia accepts her role as Princess of Genovia	01:43:42	01:44:49	67 sec.	F	Strings; rhythms modified (time signature?)
8	01:46:14	Amelia at the ball searches Michael	01:45:45	01:51:56	371 sec.	F	Strings; waltz
9	01:46:33	Amelia sees Michael				F	Idem
10	01:46:50	Amelia and Michael dance together (waltz)				F	Brass; waltz
11	01:47:08	Amelia and Michael leave the dance floor to go to the balcony (garden)				F	Oboe; waltz
12	01:54:23	End credits (not beginning)	01:52:00	01:55:19	199 sec.	N/A	Piano, waltz (embellished)
13	01:54:40	Idem				N/A	Strings; waltz (embellished)
14	01:54:58	Idem				N/A	Idem

***Bold: diegetic**

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this score was composed by John Debney. As can be seen from the list below, a lot of the movie features pop music (more than 20 songs mostly used when Amelia is surrounded by teenagers; a more "classical score" is used almost every time she is surrounded by her grandmother [more formal occasions]). In fact, two soundtrack albums were released (one featuring the score and one the songs). There is a recurring theme which seems to be associated with Amelia (her personal growth) and which is mostly heard towards the end of the movie (sometimes it seems to be overshadowed by the pop music... as a fact, more pop tunes are heard than there are occurrences of the theme). It is often modified (compared to the first time it is heard), however, it is always more than recognisable. A short musical excerpt similar to the theme is included in the diegesis (heard at 00:59:24), coming from a musical box. Some of the pieces heard in the movie also allude to that theme, such as Genovia's national hymn (01:44:55). The song "Miracle Happens" was also used in this film as well as its sequel. In this movie (2001), it is used once at the end of the movie for the final scenes (at the ball and as Mia writes in her diary while in the plane to Genovia). While the song was not used in the trailer I found, the music video of the song includes footage from the film as well as an introduction by one of the characters of the film. Finally, some classical music is not credited in the film (such as Rossini's William Tell overture heard at 01:40:09).

END CREDITS

00:02:37 - Music by John Debney

- 01:54:17 - "SuperGirl" Written by krystal harris, J. Morant and Jimmy Harry, performed by krystal harris, courtesy of KBNHA Records
- "SuperGirl" ("Who's Gonna Save Me" Mix), written by Krystal harris, J. Morant and Jimmy Harry, remixed by Mark Isham, Performed by krystal harris, courtesy of KBNHA Records
- "A Summer Song", written by Clive Metcalfe, Keith Noble, and David Stuart, performed by Chad & Jeremy, courtesy of The Kruger Organisation, Inc.
- "The Journey", written by Tami Sogi, Produced by Tami Sogi and Chris Rosa, performed by Mpulz, Courtesy of Plush Productions
- "Happy Go Lucky", Written by Andy Goldmark, Alex Greggs and Brad Daymond, performed by Steps, courtesy of Jive Records
- "Catch a Falling Star", Written by Lee Pockriss and Paul Vance
- "Wake Up", written by Isaac Hanson, Taylor and Zac Hanson, performed by Hanson, courtesy of Island Records, under licence from Universal Music Enterprises
- "Blueside", written by Robert Schwartzman
- "Little Bitty Pretty One", written by Robert Byrd, produced by Babyboy and Andy Goldmark, performed by Aaron Carter, courtesy of Jive Records
- "Trynna Finda Way", written by Nelly Furtado, Gerald Waton and Brian West, performed by Nelly Furtado, courtesy of DreamWorks Records, under licence from Universal Music Enterprises
- "The Make Break Over", written, performed and produced by Mark Isham
- "I Love Life", written by Melissa Lefton and Andy Goldmark, Performed by Melissa Lefton, courtesy of Jive Records
- "Ain't Nuthin' But A She Thing", written by Cheryl James, produced by Babyboy, performed by Lil'J, featuring Nobody's Angel and Tammie Phoenix, courtesy of Hollywood Records
- "Wanderin' Blues", written and performed by John Fiddy, Paul Jones and Tony Tape, courtesy of Associated Production Music
- "Split Personality", written by Kenneth B. Edmonds, Terrance Abney and Alecia Moore, performed by Pink, courtesy of LaFace Records/ Arista Records, Inc.
- "Miss you More", written by Christian Burns, Mark Barry, Stephen McNally and Howard New, performed by BB Mak, courtesy of Hollywood Records
- "Stupid Cupid", written by Neil Sedaka and Howard Greenfield, performed by Mandy Moore, courtesy of Epic Records
- "Crush", written by Antonia Armato and Tim James, performed by 3G's, courtesy of Hollywood Records
- "Always Tomorrow", written by Shelly Peiken and Guy Roche, produced by Matthew Gerrard, performed by Nobody's Angel, courtesy of Hollywood Records
- "What Makes you Different (Makes You Beautiful)", written by Andreas Carlsson, Howard Dorough and Steve Diamond, performed by Backstreet Boys, courtesy of Jive Records
- "Away with the Summer Days", written by Paul Poli, Shaffer Smith and Mac Robinson, performed by Yougstown, courtesy of Hollywood Records
- "Hold On", written by Matthew Gerrard and Bridget Bennenatte, performed by B*Witched, courtesy of Epic Records and Sony Music Entertainment (UK) Ltd.
- "Miracles Happen", written by Pam Sheyne and Elliot Kennedy, performed by Myra, Courtesy of Disney Records

THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT

Second movie of the franchise
Duration of movie: 113 minutes

Music composed by John Debney
Length of score: 67 minutes

Number of cues: 66

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:45	Opening titles	00:00:01	00:03:23	202 sec.	N / A	Strings; pick-up note missing (PU)
2	00:02:18	View of Genovia (overvoice: Amelia explains what has happened since the last movie)				B	Strings; PU
3	00:02:46	Idem				B	Strings; end is modified
4	00:55:40	Amelia talking to the orphans (how they can walk in the parade)	00:55:00	00:56:46	106 sec.	B	Piano; PU
5	00:56:20	Amelia gives advice to the orphans (concerning the parade)				B	Strings; end is modified (different harmonies)
6	01:35:02	Amelia tells Genovian citizens why she should not be forced to marry to be Queen	01:34:40	01:35:42	62 sec.	B	Strings; PU

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was composed by John Debney again. The theme from the previous film is heard again, though to a much lesser extent (and not at all during the end credits). It is almost always played by strings and seems again to be linked to Amelia's character. Popular music also plays an important part in this film (although not for the first 30 minutes), and some of the songs heard in the first movie are heard again (like "Miracles Happen"). Again, classical music is used but not credited (William Tell overture by Rossini and Pachelbel canon heard during the wedding scene). Other original music from the first movie is also heard in this film, such as Genovia's anthem (01:46:05). Otherwise, some of the musical cues for this film often consists of "romantic" music, similar in style to the main theme (such as heard at 00:29:40). There is some diegetic music in the film (for cocktails, or when people sing the national anthem for example), perhaps more than in the previous movie... Amelia has more royal duties and attends more events that would require such kind of music. The song "Miracles Happen" is heard twice in this film. It is heard at the beginning of the movie (modified into an instrumental version) as Amelia recalls when she was first told she was a princess (the scene looks quite similar to the end of the previous film, as she is also in a plane, writing in her diary, as she is about to arrive to Genovia). It is heard the second time around 00:49:09, sung in a different language by Johnny Blu, while Mia is at a garden party. The song was, furthermore, used briefly at the beginning of the trailer for this film as the audio viewers see the Disney logo and a few other sequences.

END CREDITS

- 00:03:05 - Music by John Debney
- 01:51:52 - "Miracles Happen", written by Pam Sheyne and Eliot Kennedy
- "Closet Case", written by Todd Bozung
- "Fun in the Sun", written by Matthey Gerrard, Robbie Nevil, Steve Harwell, performed by Steve Harwell, courtesy of Spunout Records
- "A Love that will last", written by David Foster, Linda Thompson, performed by Renee Olstead, courtesy of 143 Records/Reprise records, by arrangement with Warner Strategic Marketing
- "Sempre Libera", written by Verdi, performed by Anna Netrebko, courtesy of Deutsche Grammophon
- "Miracles Happen", written by Pam Sheyne, Eliot Kennedy, produced by Martin Blasick, performed by Jonny Blu
- "Genovia Fight Song", written by Patrick Dunne, Robert Etoll
- "Gango" written by Sidney James
- "Breakaway", written by Matthew Gerrard, Bridget Benenate, Avril Lavigne, produced by John Shanks, performed by Kelly Clarkson, courtesy of 19 Recordings/The RCA Records Label
- "Dance, dance, dance", written by Brian Wilson, Carl Wilson and Mike Love, performed by Wilson Phillips, courtesy of Columbia Records by arrangement with Sony Music Licensing
- "Let's bounce", written by Matthew Gerrard, Robbie Nevil, produced by Matthew Gerrard, performed by Christy Carlson Romano
- "I always get what I want", written by Avril Lavigne, Clif Magness, performed by Avril Lavigne, courtesy of Arista Records, Inc. under licence from BMG film & TV music
- "Trouble", written by Alecia B. Moore, Tim Armstrong, performed by Pink, courtesy of Laface Records/Zomba label group under licence from BMG film & TV music
- "Your crowning glory", lyrics by Lorraine Feather, music by Larry Grossman, produced by Matthew Gerrard, arranged by Ian Frazer, performed by Julie Andrews and Raven, Raven appears courtesy of Hollywood records
- "Jump", written and performed by Pierpaolo Tiano, Shea Curry, courtesy of Smart Fly Music & Chez Melodee Music
- "Love me tender", written by Elvis Presley, Vera Matson, performed by Norah Jones & Adam Levy, courtesy of Acoustra Productions, Norah Jones appears courtesy of Blue Note Records, a division of Capitol Records
- "Gomage", written by Sidney James
- "Genovian Anthem", music by Bill Larkin, lyrics by Joel McCrary
- "This is the time", written by Matthew Gerrard, Raven, Robbie Nevil, produced by Matthew Gerrard, performed by Raven, courtesy of Hollywood Records
- "I Decide", written by Diane Warren, produced by Peter Stengaard, mixed by Chris Lord-Age, performed by Lindsay Loh.
- "The Meaning", written by Tasha Ray Evin, Lacey-Lee Evin, produced by Philip Steir, performed by Lillix, courtesy of Maverick Recording company
- "Because you live", written by Desmond Child, Chris Braide, Andreas Carlsson, performed by Jesse McCartney, courtesy of Hollywood Records

Appendix 7

DATA - PRIMARY CASE STUDIES: SCIENCE FICTION/FANTASY

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/ out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film/ trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components, the occurrences indicate when a sequence featuring the components starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the <i>title tune</i> is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of <i>title tunes</i> might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the <i>title tune</i> .
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and/or sound design is heard as well. Furthermore, the dialogue and/or sound design occupy a more prominent place on the sound track. Those occurrences might not be as obvious within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background/ foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground/background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue/sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design/dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint/subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 7.1 - STAR WARS (1977-)

GENERAL INFORMATION

of movies related to the franchise: 8 (more planned ahead)
 # of director(s): 5 (so far)
 # of composer(s): 2 (so far)

Luke Theme (L) - see
 Williams, 1997
 [1977], 22-23:



Force theme
 (F) - aural
 transcription
 by author:

--> Both themes are usually associated with brass instruments (Luke theme with the trumpet and Force theme with horns).



Were the *title tunes* used in the trailer(s): Yes
 Is the franchise based on a book: No
 Are any of the movies remakes: No
 Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNES	RATIO (TUNE)
<i>Episode IV: A New Hope</i>	George Lucas	John Williams	1977	125 minutes	80 minutes	64%	02:31	N / A	N / A	25	20%
<i>Episode V: The Empire Strikes Back</i>	Irvin Kershner	John Williams	1980	127 minutes	97 minutes	76%	03:08	N / A	N / A	20	16%
<i>Episode VI: Return of the Jedi</i>	Richard Marquand	John Williams	1983	135 minutes	117 minutes	87%	04:52	N / A	N / A	15	12%
<i>Episode I: The Phantom Menace</i>	George Lucas	John Williams	1999	136 minutes	115 minutes	85%	04:25	N / A	\$474,544,677	14	11%
<i>Episode II: Attack of the Clones</i>	George Lucas	John Williams	2002	142 minutes	130 minutes	92%	05:12	N / A	\$310,676,740	11	9%
<i>Episode III: Revenge of the Sith</i>	George Lucas	John Williams	2005	140 minutes	111 minutes	79%	04:17	N / A	\$380,270,577	21	17%
<i>Episode VII: The Force Awakens</i>	J.J. Abrahms	John Williams	2015	138 minutes	111 minutes	80%	02:24	N / A	\$936,662,225	16	13%
<i>Rogue One</i>	Gareth Edwards	Michael Giacchino	2016	134 minutes	N / A	N / A	N / A	N / A	\$532,177,324	N / A	N / A

The amount each movie made at the Box Office was taken from Box Office Mojo on 16 May 2017.

Other relevant information about the franchise : There were re-issues, other films and television series (animation). As John Williams composed the music for almost all the movies so far, the franchise really has this sense of musical continuity (which cannot be found in most film franchises) There are leitmotifs for everything (similar in a way to an opera). *Rogue One* was not analysed in depth like the other films.

Additional information concerning the following tables: In the "timing" column, an "S" is shown before each timing. The "S" means that one or more motifs start to be heard at the timing shown just after (since the motifs are sometimes used altogether, it was easier to do it this way). The column right after "scene description" (named BD - for breakdown) states how many times each motif is heard (L for the Luke motif, F for the Force motif). An * means that the motif is heard 4 times or more within that sequence).

EPISODE IV: A NEW HOPE

First movie of the franchise
Duration of movie: 125 minutes

Music composed by John Williams
Length of score: 80 minutes and 25 seconds

Number of cues: 32

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:35	Opening crawl	*L	00:00:28	00:09:00	512 sec.	F	
2	S 00:04:54	Princess Leia gives important information related to the mission to R2D2	1F				F	
3	S 00:17:14	First time the audioviewers see Luke (buying droids)	2L	00:12:30	00:17:48	318 sec.	C	Mix of brass and woodwinds
4	S 00:25:14	Luke with his family (he wants to join the academy)	1L1F	00:25:10	00:27:23	133 sec.	C	Mix of brass and woodwinds
5	S 00:26:30	Luke realises that R2D2 has escaped	1L1F				C	Woodwinds
6	S 00:30:15	Obi-Wan meets Luke for the first time (saves him from the sand people)	1F	00:27:45	00:30:47	182 sec.	B	Mix of brass and woodwinds
7	S 00:31:14	Luke tells Obi-Wan that R2D2 is searching for him	1F	00:31:04	00:32:43	99 sec.	B	Oboe
8	S 00:34:37	Obi-Wan tells Luke about the Force	1F	00:34:07	00:35:54	107 sec.	B	
9	S 00:36:35	Obi-Wan tells Luke that he must learn about the Force	1F	00:36:11	00:37:08	57 sec.	B	Woodwinds
10	S 00:40:04	Luke goes back to his house and finds out his aunt and uncle were killed	2F	00:39:06	00:44:08	302 sec.	F	Brass, violins, faster
11	S 00:42:12	Luke tells Obi-Wan he wants to learn the ways of the Force	1F				B	
12	S 00:44:00	Luke, Obi-Wan and the droids manage to enter the city (with the Force)	1F				F	Woodwinds
13	S 00:52:13	Luke and Obi-Wan walk towards the ship	1L	00:51:42	00:54:46	184 sec.	C	Woodwinds
14	S 00:54:13	Idem	1L				C	Woodwinds
15	S 00:55:23	Luke, Obi-Wan, Han and the others try to escape from an imperial troop	2F	00:55:03	00:57:18	135 sec.	B	Brass and violins, different intervals
16	S 01:07:21	Luke (and company) come out of their hiding place	1F	01:07:13	01:08:22	69 sec.	B	Woodwinds
17	S 01:08:51	Luke (and company) make their way into the Imperial station	1L	01:08:33	01:09:07	34 sec.	H (B)	Shorter, woodwinds
18	S 01:13:54	Luke, Han and Chewbacca go on to save Leia	2L	01:12:31	01:16:29	238 sec.	C	Woodwinds and brass
19	S 01:27:01	Luke (and company) try to go back to the ship and escape	*L	01:25:00	01:30:08	308 sec.	C	Varied orchestration each time
20	S 01:32:20	Obi-Wan sacrifices himself to save Luke	1F	01:32:20	01:36:13	233 sec.	F	
21	S 01:33:30	Luke mourns Obi-Wan	2F				C	Woodwinds, faint
22	S 01:46:18	Final battle of this film between the rebels and the Imperial troops	*F	01:45:03	01:49:37	274 sec.	C	Rhythms and accents modified
23	S 01:55:20	Luke tries to hit the target (on the death star)	3L1F	01:53:25	01:57:17	232 sec.	C	Varied orchestration, minor mode
24	S 01:58:46	Final scene, ceremony where Luke and Han are awarded medals (final scene)	2F	01:58:28	02:04:40	372 sec.	F	Brass, different accents
25	S 02:00:15	End credits (beginning)	*L				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by John Williams. Both the Force theme and the Luke theme are heard a lot. Sometimes the music is very faint in comparison to the sound design (for example around 00:02:36). The score for this film is the shortest one within this franchise.

END CREDITS

- 02:01:01 - Music by John Williams

EPISODE V: THE EMPIRE STRIKES BACK

Second movie of the franchise
Duration of movie: 127 minutes

Music composed by John Williams
Length of score: 97 minutes and 8 seconds

Number of cues: 31

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:35	Opening crawl	*L	00:00:28	00:04:24	236 sec.	F	
2	S 00:03:12	Luke exploring part of a planet (on his own)	2L				F	Slower, legato, notes changed
3	S 00:09:29	Luke uses the Force to get his light sabre back	1F	00:08:18	00:10:06	108 sec.	F	Slower
4	S 00:13:17	Obi-Wan gives instructions to Luke	1F	00:12:53	00:15:08	135 sec.	C	
5	S 00:22:00	Luke and Chewbacca hug before leaving the base	1L	00:21:53	00:25:49	236 sec.	B	Woodwinds
6	S 00:25:16	The rebels start their attack	1L				F	Rhythms changed
7	S 00:31:07	Battle between the rebels and the Imperial fleet	3L1F	00:26:13	00:36:27	614 sec.	C	Slower, minor, notes and rhythms changed
8	S 00:41:50	Luke crashes his ship as he arrives on the Dagobah system	1L	00:41:33	00:45:06	213 sec.	F	Minor, slower
9	S 00:47:12	Luke talks to R2D2	1F	00:46:06	00:47:24	78 sec.	B	
10	S 00:55:43	Luke tries to convince Yoda that he must train him	2L2F	00:55:35	00:57:40	125 sec.	C	Woodwinds
11	S 01:03:12	Yoda sends Luke on a mission (test)	1L	01:02:33	01:05:53	200 sec.	H (B)	Legato, notes changed
12	S 01:05:29	Luke imagines that he is Darth Vader	1L				F	Minor mode, notes changed
13	S 01:10:16	Luke fails to elevate the ship with the Force	1L1F	01:09:44	01:13:34	230 sec.	C	Brass and woodwinds, minor
14	S 01:17:03	Yoda teaches Luke how to use the Force	1F	01:15:53	01:19:48	235 sec.	B	Woodwinds
15	S 01:22:57	Luke leaves Dagobah to save Han and Leia (talks with Yoda and Obi-Wan)	2L2F	01:21:34	01:25:24	231 sec.	C	Woodwinds, legato, notes changed
16	S 01:25:32	View of Luke's ship as he leaves	2L	01:25:28	01:26:31	63 sec.	F	Woodwinds, notes changed
17	S 01:34:24	View of Luke arriving to the planet where Han and the others are tortured	1L	01:34:20	01:36:50	150 sec.	F	
18	S 01:53:48	Luke asks for help (communicates to Leia using the Force)	2F	01:50:26	02:07:16	1010 sec.	C	
19	S 01:59:47	View of the Millenium Falcon (final scene)	1L3F				C	Minor, legato, notes changed
20	S 02:01:58	End credits (beginning)	1L				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was again composed by John Williams. The score is still quite similar and a lot of themes are reused (Luke Theme, Force Theme, Leia's theme and so on). The Imperial March is introduced in this film (it represents Darth Vader - used a lot for scene transitions). There is also more music than in the previous film. For the DVD menu, the Imperial March is used instead of the Luke theme, although the Luke theme is heard both for the opening titles and end credits. There are hints to Luke's theme (00:09:47, 01:29:05).

END CREDITS

- 02:02:58 - Music by John Williams

EPISODE VI: RETURN OF THE JEDI

Third movie of the franchise
Duration of movie: 135 minutes

Music composed by John Williams
Length of score: 116 minutes and 57 seconds

Number of cues: 24

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:35	Opening crawl	*L	00:00:28	00:05:39	311 sec.	F	
2	S 00:26:15	Luke battles a beast in Java's hut	1L1F	00:22:07	00:31:16	549 sec.	F	Notes changed, slower
3	S 00:32:41	Luke (and company) battle Java's men	*L	00:32:14	00:37:18	304 sec.	C	
4	S 00:40:41	Yoda tells Luke that Vader is his father and that he must confront him	1L*F	00:39:44	00:45:55	371 sec.	C	Notes changed, slower
5	S 00:51:19	Luke joins the mission	1L	00:49:31	00:51:50	79 sec.	F	Notes changed at the end
6	S 00:55:09	Luke (and company) tries to pass through Imperial security on their shuttle	*F	00:53:10	00:57:06	236 sec.	C	Notes changed at the end
7	S 01:14:58	Luke saves everyone using the Force	1F	01:14:32	01:17:00	148 sec.	C	
8	S 01:16:00	Luke and company tell their story to the Ewoks	2L1F				C	Woodwinds and other?
9	S 01:18:21	Luke and Leia talk (he tells her they are siblings)	3F	01:17:36	02:14:42	3426 sec.	B	Woodwinds and strings
10	S 01:24:11	Luke is brought to Vader (he surrendered)	1F				C	Different orchestration
11	S 01:49:09	Vader tells Luke that Obi-Wan has taught him well (they fight)	2F				F	Woodwinds and brass
12	S 01:54:18	Luke tells the chancellor that he will never turn to the dark side	1F				B	Woodwinds
13	S 01:56:53	Vader turns against the chancellor and saves Luke	1F				F	
14	S 02:04:51	Darth Vader is put to rest (one of the final scenes)	2F				F	Notes changed at the end
15	S 02:07:56	End credits (beginning)	*L				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by John Williams. The majority of the main themes from the previous movies are reused. The Force theme is especially heard a lot (more than the Luke theme), as well as the Imperial March. The score is once again longer, with the last cue lasting close to an hour long. One of the themes for the dark side (heard around 01:06:50) is used in the subsequent trilogy.

END CREDITS

- 02:09:22 - Music by John Williams

EPISODE I: THE PHANTOM MENACE

Fourth movie of the franchise
Duration of movie: 136 minutes

Music composed by John Williams
Length of score: 114 minutes and 41 seconds

Number of cues: 26

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:34	Opening crawl	*L	00:00:28	00:10:48	620 sec.	F	
2	S 00:05:49	Obi-Wan and Qui-Gon fight droids	2L				F	
3	S 00:06:50	Qui-Gon tries to break open a door with his light sabre.	1F				F	
4	S 00:47:13	Qui-Gon tells Anakin's mum that the Force is strong in him	1F	00:45:35	00:49:33	238 sec.	B	
5	S 00:57:48	Qui-Gon advises Anakin in relation to the race	1F	00:49:39	00:58:28	529 sec.	B	
6	S 01:12:32	Anakin tells Qui-Gon that he wants to become a Jedi.	1F	01:11:16	01:22:48	692 sec.	B	Woodwinds
7	S 01:16:05	Anakin says goodbye to his mother	1F				F	
8	S 01:17:57	Anakin and Obi-Wan meet	1F				B	Notes changed, shorter
9	S 01:34:42	Qui-Gon, Anakin and Obi-Wan are told to go to Nabu with the Queen	1F	01:28:14	01:44:33	979 sec.	F	
10	S 01:47:43	Final fight of the film	1L	01:46:41	01:48:25	104 sec.	F	
11	S 02:03:04	Anakin escapes the Imperial station	1F	02:02:08	02:03:56	108 sec.	B	Slower
12	S 02:04:03	Obi-Wan uses the Force to kill the sith lord	1F	02:04:02	02:16:06	724 sec.	F	
13	S 02:07:45	Obi-Wan tells Anakin that he will be his master (one of the final scenes)	1F				B	
14	S 02:09:54	End credits (beginning)	2L				N / A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was again composed by John Williams. As this is a new trilogy, the three main themes previously heard, are not as present as before. Nonetheless, the Luke theme is heard for the opening titles /crawl and the end credits. The Imperial March is heard only once (towards the end, hinting at the fact that Skywalker will become Darth Vader). As before, sound design is really loud (covering the music sometimes). The theme that seems to represent Anakin is heard for example around 01:33:25. There are also themes associated with the dark side, as heard around 00:10:21, 00:18:46 and 01:50:28.

END CREDITS

- 02:10:35 - Music by John Williams

EPISODE II: ATTACK OF THE CLONES

Fifth movie of the franchise

Music composed by John Williams

Duration of movie: 142 minutes

Length of score: 129 minutes and 54 seconds

Number of cues: 25

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:38	Opening crawl	*L	00:00:30	00:08:39	489 sec.	F	
2	S 00:30:48	Padme and Anakin go into hiding	1F	00:25:38	00:42:44	1026 sec.	C	
3	S 00:38:12	Yoda tells Obi-Wan that only a Jedi could have erased data from the archives	1F				B	
4	S 01:00:33	Anakin tells Padme that he must leave to save his mother	1F	00:43:27	01:04:38	1211 sec.	B	
5	S 01:14:24	Anakin tells Padme she will be safe with his brother while he tries to rescue his mother	1F	01:08:51	01:30:22	1291 sec.	F	Strings and brass
6	S 01:38:38	Anakin uses the Force to kill droids	1F	01:32:24	01:45:28	784 sec.	F	Slower
7	S 01:40:27	Idem	1F				F	
8	S 02:01:17	Final battle of the film	2L	02:00:28	02:05:39	311 sec.	F	
9	S 02:04:09	Anakin realises that he must fight before he can go back to save Padme	2F				C	End modified
10	S 02:10:33	Yoda manages to save Obi-Wan and Anakin by letting the bad guy leave	1F	02:05:52	02:22:11	979 sec.	B	Notes modified, very faint
11	S 02:15:56	End credits (beginning)	2L				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by John Williams. The Luke theme is heard for the opening titles and the end credits (but not really during the film, except at one place). The Force theme is used, but mainly for the second half of the film (the same applies to the Imperial March). There is almost continuous music all the way through. John Williams also reuses music from the previous film (like the themes for the dark side). Lots of romantic music is used to portray the romance between Anakin and Padme (heard for example around 02:14:50). Once again, the sound design is quite loud, sometimes covering the music.

END CREDITS

- 02:16:36 - Music by John Williams

EPISODE III: REVENGE OF THE SITH

Sixth movie of the franchise
Duration of movie: 140 minutes

Music composed by John Williams
Length of score: 111 minutes and 16 seconds

Number of cues: 26

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:37	Opening crawl	*L	00:00:30	00:07:35	425 sec.	F	
2	S 00:02:09	View of two ships (going towards a battle)	1F				F	Different accompaniment (percussions), rhythms changed
3	S 00:22:30	Anakin tries to land the damaged spaceship	1F	00:22:06	00:23:14	68 sec.	F	
4	S 00:34:04	Yoda tells Anakin to be careful about his visions (path to the dark side)	1F	00:25:45	00:35:05	557 sec.	B	Woodwinds
5	S 00:38:07	Yoda is going to leave to help the Wookies	1F	00:37:09	00:40:17	188 sec.	B	
6	S 00:51:45	Obi-Wan leaves for his mission	2F	00:51:16	00:57:32	376 sec.	C	Strings and woodwinds
7	S 00:54:08	Obi-Wan arrives to find General Grievous	1F				F	Strings and woodwinds?
8	S 00:56:42	Obi-Wan is on his way to attack General Grievous	2F				C	Lower brass
9	S 01:10:41	Anakin disobeys his orders and goes to save the chancellor	1F	01:05:56	01:13:09	433 sec.	F	Slower
10	S 01:14:21	Anakin defies his master to save the life of the chancellor	1F	01:14:09	01:41:24	1635 sec.	B	Slower
11	S 01:33:58	Obi-Wan and Yoda arrive at the Jedi temple	1F				F	Rhythms changed
12	S 01:52:09	Anakin and Obi-Wan try to use the force to kill each other	1F	01:48:21	01:59:38	77 sec.	F	Strings and?
13	S 01:58:35	Obi-Wan tells Anakin that he has failed him	1F				B	Harmonies changed, rhythms changed
14	S 02:03:54	Obi-Wan meets Yoda back in a secret place, with Padme	1F	01:59:47	02:06:56	369 sec.	F	Different orchestration
15	S 02:07:30	Padme tells Obi-Wan that there is still good in Anakin, and dies	1F	02:07:00	02:20:01	781 sec.	F	
16	S 02:08:31	Darth Vader learns that Padme is dead	1F				H (B)	
17	S 02:09:32	Yoda says that Luke must be brought to his family on Tatooine	1F				B	
18	S 02:10:08	Obi-Wan learns that Qui-Gon has learned the path to immortality	1F				B	
19	S 02:12:11	Leia arrives on a planet to her adoptive parents	1F				F	Strings, end modified
20	S 02:12:54	Luke arrives on Tatooine (final scene)	1L1F				F	
21	S 02:13:48	End credits (beginning)	*L1F				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was again composed by John Williams. The Luke theme is heard for the opening titles and the end credits, but not much more than that (with one exception). The Imperial March is used to represent the dark side (not just Darth Vader, but is used most once Anakin turns to the dark side), but the most used theme from the original trilogy is the Force theme (heard most after about an hour of the film up until the end). The Love theme from the previous movie is used again. The sound design is still loud (covering the music at times). Williams also highlights the birth of Luke and Leia, by playing their themes as they are born. An older "bad" theme is used, for example around 01:52:44. The cues in the film get longer as the movie progresses. There are hints of the Force theme, as for example around 00:03:18 and 01:32:22.

END CREDITS

- 02:14:28 - Music by John Williams

EPISODE VII: THE FORCE AWAKENS

Seventh movie of the franchise Music composed by John Williams
 Duration of movie: 138 minutes Length of score: 110 minutes and 39 seconds Number of cues: 46

RECURRENCE OF TITLE TUNES								
	TIMING	SCENE DESCRIPTION	BD	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	S 00:00:24	Opening crawl	*L	00:00:16	00:10:44	628 sec.	F	
2	S 00:19:44	Finn tells Poe that he can save him	1L	00:18:56	00:24:05	309 sec.	B	Woodwinds, slower
3	S 00:40:26	Han Solo embarks on the Millenium Falcon saying, "Chewy, we're home"	1L	00:39:04	00:40:42	98 sec.	C	Slower
4	S 00:41:43	Han Solo walks back into his cabin for the first time	1L	00:41:19	00:43:29	130 sec.	F	Woodwinds, slower
5	S 00:42:28	Han Solo says that he knew Luke	1F				C	
6	S 00:53:42	Han Solo tells Finn and Rey that it's all true (the Force, the Jedi)	1F	00:52:45	00 54:04	79 sec.	C	
7	S 01:07:50	Rey is told that she is strong with the Force	1F	01:06:59	01:08:52	113 sec.	B	
8	S 01:25:01	Luke and Leia talk about their son and how they can help him	1F	01:23:34	01:25:35	121 sec.	B	
9	S 01:53:03	Rey seems to be stronger with the Force than Kylo Ren (final battle)	1F	01:52:50	01:57:44	294 sec.	F	
10	S 01:54:30	Final battle (air)	*L				F	Rhythms and notes changed
11	S 01:56:28	Final Battle between Rey and Kylo Ren	2F				F	Second time: instrumentation changed
12	S 01:59:44	The rebels manage to destroy the planet/ the weapon	1F	01:58:57	02:17:37	1120 sec.	F	Instrumentation changed
13	S 02:02:20	The rebels complete the map (they now know where Luke is)	1F				C	
14	S 02:03:57	Rey and Chewy leave to find Luke	1L				F	Rhythms changed
15	S 02:06:34	Rey has found Luke and gives him his light sabre (final scene)	1F				F	
16	S 02:07:08	End credits (beginning)	*L2F				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by John Williams. The film features a lot of music (80%) in the same style as the previous films. The *title tunes* are used similarly (so the Luke theme for the opening titles/end credits, the Force theme to represent the Force). That said, the Luke theme varies a bit. Luke is not present for most of the film (in fact the only time we see him, we do not hear the Luke theme but rather the Force theme). The Luke theme is used instead when we see Han Solo for the first time. Overall though, the Force theme is used more. Other than the two *title tunes*, other themes are reused (like Leia's theme around 01:19:50). The *title tunes* are heard as seen above, and are also hinted at. For example, the Force theme is hinted at around 00:04:30, 01:53:38. New themes are also introduced in this film (to represent the new characters and situations). Some of these themes are heard around 00:07:54 (to represent the dark side), 02:05:15 (when Rey is about to meet Luke), 00:11:38 (the first time we see Rey).

END CREDITS

- 02:07:32 - Music by John Williams
 - 02:17:01 - "Jabba Flow", Written by Lin-Manuel Miranda and J.J. Abrams, Produced and Performed by Shag Kava
 "Dobra Doompa", Written by Lin-Manuel Miranda and J.J. Abrams, Produced and Performed by Shag Kava

APPENDIX 7.2 - HARRY POTTER (2001-2011)

GENERAL INFORMATION

All the movies of the franchise were produced by Warner Bros.

of movies related to the franchise: 8 (+ spin-off series)

of director(s): 4

of composer(s): 4

Beginning of the
title tune (as
introduced in the
first movie - see
Williams, 2001):



Was the main musical theme used in the trailer(s): Yes

Is the franchise based on a book: Yes, 7 books by J.K. Rowling

Are any of the movies remakes: No

Are some movies divided into parts: Yes, the last two

Analysis of the title tune: The *title tune* consists of a melody of 8 notes, comprised within the range of an octave. The piano reduction is set in e minor in the compound time signature of 3/8. The tempo is set so that a dotted quarter note equals 58 and it is said that it should be *Misterioso*. No harmonies are given for the *title tune*, solely "E" as a pedal note. This fragment of "Hedwig's theme" (shown on the left) has been designated as the *title tune* as it is the fragment most used in all the movies. It was initially composed for the first trailer of *Harry Potter and the Philosopher's Stone*. Although it is part of Hedwig's theme, the tune is not to be associated solely with the owl (the first thing one sees in the first trailer is Hedwig, which probably explains the name of the theme; the tune is also heard for Hedwig's death, although it is not the last time it is heard). Hedwig's theme (and therefore the *title tune*) functions as the main theme for the first film. The tune as heard on the trailer is played on the celeste (solo) and it gives the impression of a mysterious lullaby perhaps portraying the innocence of young Harry within this magical world. As the saga comes to an end, the *title tune* is not as present and is always altered in some way, perhaps showing the growing presence of evil surrounding Harry and his friends.

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Harry Potter and the Philosopher's Stone</i>	Chris Columbus	John Williams	2001	153 minutes	110 minutes	72%	02:16	02:07	\$317,575,550	33	32.7%
<i>Harry Potter and the Chamber of Secrets</i>	Chris Columbus	John Williams	2002	161 minutes	120 minutes	75%	02:21	02:11	\$261,988,482	18	17.8%
<i>Harry Potter and the Prisoner of Azkaban</i>	Alfonso Cuarón	John Williams	2004	142 minutes	94 minutes	66%	01:34	02:57	\$249,541,069	10	9.9%
<i>Harry Potter and the Goblet of Fire</i>	Mike Newell	Patrick Doyle	2005	158 minutes	102 minutes	65%	01:09	03:26	\$290,013,036	5	5.0%
<i>Harry Potter and the Order of the Phoenix</i>	David Yates	Nicholas Hooper	2007	139 minutes	101 minutes	73%	01:33	03:54	\$292,004,738	8	7.9%
<i>Harry Potter and the Half-Blood Prince</i>	David Yates	Nicholas Hooper	2009	154 minutes	109 minutes	71%	02:01	02:01	\$301,959,197	3	3.0%
<i>Harry Potter and the Deathly Hallows - Part 1</i>	David Yates	Alexandre Desplat	2010	147 minutes	102 minutes	69%	01:56	01:12	\$295,983,305	7	6.9%
<i>Harry Potter and the Deathly Hallows - Part 2</i>	David Yates	Alexandre Desplat	2011	131 minutes	100 minutes	76%	02:51	02:25	\$381,011,219	17	16.8%

The amount each movie made at the Box Office was taken from Box Office Mojo on 12 January 2015.

Other relevant information about the franchise: The *title tune* is part of Hedwig's theme (composed by John Williams). J.K. Rowling was involved for the writing of the script. The first film of the franchise was released towards the same time as the first movie of the *Lord of the Rings* franchise. Overall, the *title tune* is the most heard in the first movie and least heard in the sixth one (it is heard in every movie). It is almost always used for opening titles and towards the final scene of the film (most probably as audi viewers can probably remember better the last bits of music they heard), as well as some distant shot of the castle (a few times when students are in the Hogwarts Express). There is definitely a pattern of using the celeste to play the *title tune*. Every composer who worked on more than one film for this franchise quoted music that he wrote in the previous film(s) in which he was involved. I believe it demonstrates that each composer feels the need for some kind of continuity when involved in composing music for sequels (also a means of saving time most probably). John Williams himself did put emphasis on Hedwig's theme. However it is not always the melodic element that is heard the most in the films he scored; he introduces new themes for the sequels that are heard more often than the *title tune* itself although the *title tune* is heard at key moments (for HP2 & HP3). Five new movies related to the world of *Harry Potter* have been announced: *Fantastic Beasts and Where to Find Them* (script to be written by J.K. Rowling). The *title tune* was presented in every trailers, although it was not always played on the celeste. It is either heard at the very beginning of the trailers, or at the end with the *Harry Potter* logo (there is only one of the trailer for HP5 in which the tune is also heard in the middle of the clip, in addition to being the last thing heard).

HARRY POTTER AND THE PHILOSOPHER'S STONE

First movie of the franchise
Duration of movie:153 minutes

Music composed by John Williams
Length of score:110 minutes 13 seconds

Number of cues: 48

END CREDITS: 02:24:52 - Music by JOHN WILLIAMS

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:02	Warner Bros. Logo	00:00:00	00:04:10	250 sec.	N/A	Horns
2	00:01:16	A cat meows (McGonagall) as Dumbledore turns off the street lights (magically)				C	Pick-up note missing (PU)
3	00:02:06	Hagrid's entrance on a flying motorcycle (with baby Harry)				F	Different instrumentation
4	00:02:43	Baby Harry in Dumbledore's arms				C	Oboe, slower tempo
5	00:03:43	Dumbledore leaves a letter with Harry and wishes him good luck	00:06:24	00:09:12	168 sec.	F	PU
6	00:07:49	Dudley imprisoned in the snake's enclosure due to Harry's use of magic				F	Horn, PU, rhythms modified
7	00:08:33	An owl delivers a letter to Harry (which we later learn is from Hogwarts)				F	Different instrumentation
8	00:09:32	Harry gets three letters from Hogwarts				F	Idem
9	00:10:55	Harry sees a great number of owls in front of the house	00:10:55	00:12:15	140 sec.	C	
10	00:11:26	Harry gets hundreds of letters through the fireplace				C	Different instrumentation
11	00:15:50	Harry finally reads his letter from Hogwarts	00:15:06	00:16:00	54 sec.	B	
12	00:17:38	Hagrid gives Dudley a pig tail (magically)	00:17:24	00:18:35	71 sec.	B	Different instrumentation
13	00:20:34	Harry goes to Diagon Alley for the first time	00:20:23	00:23:07	164 sec.	H(B)	Various instruments, notes and rhythms varied
14	00:34:03	The Hogwarts Express is on its way to Hogwarts	00:32:22	00:34:34	132 sec.	F	Different instrumentation
15	00:37:51	The train arrives at Hogsmeade station	00:37:48	00:39:46	118 sec.	F	PU
16	00:43:05	Hermione walks towards the sorting hat (and puts it on)	00:42:58	00:46:11	193 sec.	F	Strings + woodwinds, PU, notes modified at the end, slower
17	00:53:50	Owls enter the Great Hall to deliver the mail	00:53:41	00:55:14	93 sec.	F	Muted brass?
18	01:02:05	Hermione performs the Alohomora spell	01:00:43	01:02:29	106 sec.	B	Flute and bassoon, PU, slower
19	01:02:16	Fire lights up in a torch as Filch arrives in the corridor				F	Clarinets, PU, slower
20	01:11:38	Troll beaten by Ron (through magic)				B	Woodwinds, PU, notes missing, faster tempo
21	01:14:49	Hedwig brings Harry his new Nimbus 2000	01:14:23	01:23:51	568 sec.	F	Sax?, PU
22	01:30:15	Harry escapes the restricted section of the library under the invisibility cloak	01:26:45	01:34:13	448 sec.	H(B)	PU
23	01:32:20	Harry sees his parents through the magic mirror				F	Harp and celeste, PU repeated
24	01:50:28	Hagrid plays Hedwig's theme on the flute as Harry solves the mystery regarding Fluffy (3 headed dog)	01:49:47	01:50:54	67 sec.	C	Recorder, PU
25	01:54:14	Neville under the "Petrificus totalus" charm	01:53:58	01:55:41	103 sec.	B	Woodwinds and brass?, PU
26	02:04:44	Ron sacrifices himself in the magical chess game	01:58:32	02:07:24	532 sec.	H? (B)	Brass, PU, rhythms modified
27	02:09:18	Harry sees the Philosopher's stone through the magic mirror	02:08:24	02:09:33	69 sec.	F	PU
28	02:13:15	Harry picks up the Philosopher's stone after Quirrell's death	02:09:39	02:14:24	285 sec.	F	PU
29	02:13:58	Shot of the Philosopher's stone in Harry's hand (while he is unconscious)				F	Woodwinds, PU
30	02:23:06	Hagrid tells HP that Dudley does not know HP cannot do magic outside of school				B	Flutes, PU
31	02:23:56	The train departs the station (last melodic element heard before the end credits)				F	Woodwinds and brass, PU
32	02:28:24	End credits (not beginning)	02:21:59	02:32:10	611 sec.	N/A	
33	02:28:47	End credits				N/A	Different instrumentation

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

In this movie, the use of the *title tune* mostly highlights the use of magic on the screen (as well as magical places and characters). It is the first thing we hear in the movie (over the WB logo) and it is used extensively throughout the film (although almost half of the occurrences happen in the first 30 minutes). As Jamie Lynn-Webster states in her thesis on the music of *Harry Potter*, throughout the film, John Williams uses instruments that have been linked to magic historically (celeste, harp - see Webster 2009, p.3). It is the only movie of this franchise that uses the *title tune* diegetically. The score of this film was nominated for an Academy Award.

HARRY POTTER AND THE CHAMBER OF SECRETS

Second movie of the franchise

Duration of movie: 161 minutes

Music composed by John Williams

Length of score: 119 minutes and 54 seconds

Number of cues: 51

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:01	Warner Bros. Logo	00:00:01	00:01:29	88 sec.	F	
2	00:13:53	Harry and the Weasley children receive their letters from Hogwarts	00:13:32	00:15:18	106 sec.	B	Clarinet, slower tempo
3	00:16:53	Harry encounters Hagrid on Knockturn Alley	00:15:36	00:18:02	146 sec.	B	Strings, notes added
4	00:47:15	Dumbledore explains that Mrs Sprout will be able to cure Mrs Noris	00:46:30	00:48:17	107 sec.	B	Tune: Oboe, slower tempo
5	00:47:47	Hermione is scared as Harry is the only one to hear voices				B	Woodwinds (flute and clarinet?); pick-up note missing (PU)
6	00:48:03	Hermione tells Harry that hearing voices is not normal even in the magical world				B	Oboe, PU
7	01:10:25	Harry realises he might be the heir of Slytherin	01:09:57	01:10:40	43 sec.	C (B)	Woodwinds (flute and clarinet?), PU
8	01:28:30	Harry writes in Riddle's diary	01:27:15	01:32:15	300 sec.	B	PU
9	01:41:15	Dumbledore mentions that help will be given at Hogwarts to those who ask for it	01:38:45	01:42:30	225 sec.	B	Strings, PU, slower tempo
10	01:41:43	Dumbledore glances one last time at Harry and Ron (who are under the invisibility cloak)				H (B)	PU
11	01:42:11	Hagrid tells Ron and Harry to follow the spiders in order to solve the mystery				B	Idem
12	01:51:06	View of the castle (Harry knows Hagrid is innocent)	01:50:57	01:52:42	105 sec.	F	Brass (horn?), PU, slower tempo
13	02:20:07	Harry realises that Voldemort transferred some of his powers to him	02:18:54	02:21:29	155 sec.	B	Brass (horn?), PU, slower tempo
14	02:20:47	Dumbledore tells Harry that it is our choices that really make us who we are				C	PU
15	02:24:07	Harry asks Dumbledore to get Tom Riddle's diary	02:22:43	02:40:43	1080 sec.	C	Oboe
16	02:26:38	Sir Nicholas (ghost) is back in the Great Hall (not petrified anymore)				B	Flutes and piccolo, PU, slower tempo
17	02:30:17	Students and teachers in the Great Hall applaud Harry and Hagrid				F	Woodwinds (flutes?)
18	02:31:18	View of the castle (last scene)				F	Brass, PU

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was also composed by John Williams (although he was helped by William Ross as he was working on more than one film at the same time - See Thaxton, 2002). A lot of the themes from the first film are reused (adapted), therefore the overall feel of the music is the same (very similar orchestration). Modifications to the *title tune* are minor (mostly related to orchestration). Some of the new musical themes introduce new characters such as Gilderoy Lockhart. His theme is similar to the *title tune* (first five notes are the same), but it has a different feel to it (orchestration, tempo and rhythms modified). As such it was not included in the list above. The *title tune* is not the melodic element heard the most frequently in this film, it is rather the melody used for example at 00:49:21 (on the cue "Meeting Tom Riddle" in the album). This melody was actually first introduced in the previous movie, heard for example at 01:14:23 (included in the cue "The Face of Voldemort"). The *title tune* is not heard during the end credits (a lot of the music used in the end credits was only quickly introduced in the film - pieces of music for which we only heard brief fragments during the film, mostly in the background).

END CREDITS

02:32:24 - Music by JOHN WILLIAMS

02:32:28 - Music Adapted and Conducted by WILLIAM ROSS

HARRY POTTER AND THE PRISONER OF AZKABAN

Third movie of the franchise
Duration of movie: 142 minutes

Music composed by John Williams
Length of score: 94 minutes 23 seconds

Number of cues: 60

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:04	Black screen and Warner Bros. Logo	00:00:04	00:01:36	92 sec.	F	
2	00:00:53	Harry secretly practises magic in his room at night				C	Woodwinds and brass?
3	00:50:51	Students sleep in the Great Hall after it was reported that Sirius Black was sighted in the castle (just before view of castle)	00:48:04	00:51:27	203 sec.	B	Pick-up note missing (PU), rhythms and notes modified
4	00:58:30	Hedwig flying and view of the castle	00:57:18	00:59:36	138 sec.	F	Woodwinds and brass?
5	01:39:02	Sirius tells Harry that he understands if Harry does not want to live with him	01:37:28	01:45:35	487 sec.	B	Harp, PU
6	02:05:57	View of the castle	02:03:39	02:05:33	114 sec.	F	PU
7	02:09:05	Harry gets a Firebolt (broom) from Sirius (last scene)	02:09:05	02:21:19	734 sec.	B	
8	02:09:47	End credits (beginning)				N / A	Brass, PU
9	02:13:27	End credits				N / A	Horns, PU
10	02:21:08	End credits (last bit of music heard)				N / A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music was again composed by John Williams, although he worked for the first time for this franchise with director Alfonso Cuarón. He introduced a lot more new pieces of music that have a distinct orchestration to it compared to the previous movies; music used for the knight bus scene that has a very jazzy feel or the introduction of early music with pieces that feature the recorder or harpsichord as soloist or accompaniment (the harpsichord has been used in the previous movies but not as much in the foreground). Therefore, it could be said of the music that it follows a less romantic approach stylistically. Nonetheless, the score does not clash with the previous films as John Williams uses melodies in a similar manner (reflection on the emotions of the characters). The *title tune* is less heard, perhaps showing that the characters are growing up. It is also mostly heard towards the end of the movie, as the movie is coming to an end. John Williams usually modifies the tune only by changing the instrumentation. Although a lot of new music is introduced in this score, John Williams based some of his new themes on music of the first two movies such as the choir song "Double Trouble" which is based on a later section of Hedwig's theme (not *title tune*). It is important to note that the melody associated with the song "Double Trouble" is heard more often in this film than the *title tune* itself. The score of this film was nominated for an Academy Award.

END CREDITS

02:10:24 - Music by John Williams

HARRY POTTER AND THE GOBLET OF FIRE

Fourth movie of the franchise
Duration of movie: 158 minutes

Music composed by Patrick Doyle
Length of score: 101 minutes and 53 seconds Number of cues: 88

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:54	Opening titles (Harry Potter logo)	00:00:01	00:01:26	85 sec.	F	Strings, pick-up note missing (PU), metre?, rhythms and harmonies modified
2	00:15:09	Harry writes a letter (sent by Hedwig)	00:15:06	00:16:31	85 sec.	F	Strings and oboe, metre?, rhythms and harmonies modified
3	00:30:36	Fred and George suddenly look like old men after having tried to put their names in the goblet of fire	00:30:31	00:31:19	48 sec.	H (B)	Strings pizzicato, rhythms, tempo and notes varied
4	01:04:47	Transition between two scenes where we see owls and the castle	01:04:43	01:05:16	33 sec.	F	Strings (doubled with other instruments); tempo, rhythms and harmonies modified
5	02:23:54	End credits (beginning)	02:23:49	02:36:48	779 sec.	N/A	Strings (and woodwinds?), PU, metre?, rhythms & hamonies varied

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The *title tune* is much more scarcely used than in the first two movies. It is the first movie of the franchise that sees a new composer. Nonetheless, the *title tune* is heard when we would expect it, such as opening titles and end credits. It is mostly at the forefront when used. The instrumentation of it has changed, although it is still more than recognisable (it is the only movie where the tune is never heard played by the celeste on its own, in fact it is always played by the strings). It could be argued that the change in instrumentation and the introduction of new musical pieces were necessary to portray the evolution of the characters as well as the arrival of new characters. A lot of the music heard is diegetic in comparison to the three previous movies and as such there is a bigger variety of musical styles in the sound track (some of the music was composed before the movie was shot, as for example the waltz used for the Yule Ball). Overall, the orchestration style of Doyle is also different from John Williams; he does not use many instruments that have historically been portrayed as having magical qualities to it. This movie is the first one of the franchise to have been rated PG-13. It is also the first movie of this franchise where the *title tune* is not features in the last scene of the film. The score for this film is perhaps the most different in this franchise from John Williams's score of the first film. The amount of music is similar although there are many more cues, therefore the cues are much shorter in general (lots of breaks in the music). Moreover, none of the new music (apart from reiterations of Hedwig's theme) seems to be based on the *title tune*. The score also features more sombre orchestration as the motif associated with Voldemort (chromatic scale going up) is present throughout the film and is heard more often than the *title tune* (perhaps it was the intention of this movie to be much darker as the first scene is in a graveyard). Finally, the music in the first three movies seems to reflect much more the emotions of the characters than it does in this film.

END CREDITS

02:24:19 - music by Patrick Doyle

02:35:40 - "Hedwig's theme" written by John Williams

"Do the Hippogriff" written by Jarvis Cocker & Jason Buckle

"This is the Night" written by Jarvis Cocker

"Magic Works" written by Jarvis Cocker

HARRY POTTER AND THE ORDER OF THE PHOENIX

Fifth movie of the franchise
Duration of movie: 139 minutes

Music composed by Nicholas Hooper
Length of score: 101 minutes and 21 seconds Number of cues: 65

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:18	Warner Bros and Harry Potter logos	00:00:03	00:01:24	81 sec.	F	Horns and flute, end modified
2	00:05:15	Mrs Figgs suggests to Harry that he should stay inside following the incident with the dementors	00:04:52	00:05:34	42 sec.	B	Rhythms and notes changed, pick-up note missing (PU)
3	00:27:47	Students in the Hogwarts Express (distant view of the castle)	00:27:41	00:28:18	37 sec.	F	Horns + flutes, end modified
4	00:32:46	View of the castle	00:32:40	00:34:29	109 sec.	F	Horns, PU
5	00:52:54	Hermione tells Harry that they need someone who will teach them how to defend themselves	00:51:35	00:53:45	130 sec.	F	Flutes (or piccolo?), PU, slower tempo and harmonies modified
6	00:58:47	Members of Dumbledore's army practice defensive spells	00:57:52	01:03:40	348 sec.	H (B)	Notes and rhythms modified
7	01:47:59	Harry hears the prophecy for the first time	01:46:54	01:51:53	300 sec.	C	Horn, PU, rhythms varied, slower tempo
8	02:05:13	Harry discusses the prophecy with Dumbledore (one of the final scenes)	02:04:25	02:18:09	824 sec.	B	Horn, notes, hamornies and rhythms changed

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Nicholas Hooper, third composer involved in this franchise. The *title tune* is heard a few times (mostly during the first hour of the film); sometimes in the foreground as for the opening titles, and sometimes in the background for more tense scenes (like when Harry hears the prophecy). The *title tune* is never heard during the end credits. New music is introduced in the film, namely for the introduction of Dolores Umbridge's character. Some of the new music introduced could be said to be based on the *title tune* (such as the music heard at 00:00:56 or at 01:33:08 where the melody follows the contour of the tune). This score differs from the previous ones, as Nicholas Hooper focuses more on harmony than melody and he also incorporates a lot of repeating musical figures such as seen at 00:18:53 (more minimalist in a way). In that regard, there does not seem to be a melody more important than the *title tune* in this film. It is also important to note that the sound design seems to be more closely tied to the music than in the previous films (some of it is included on the album such as heard on the cue "The Hall of Prophecies"). Nonetheless, Hooper's score is more similar to John Williams's first score than Patrick Doyle's music for the fourth film as Hooper's music seems to portray the emotions of the characters in a similar manner. Orchestration wise, throughout the score, Hooper uses celeste, harp and choirs as Williams did.

END CREDITS

02:08:58 - Score composed by Nicholas Hooper

02:17:25 - "Hedwig's theme" written by John Williams

"Boys will be boys" written by William Brown, James Gregory, Matthew Murphy & Samuel Preston

HARRY POTTER AND THE HALF-BLOOD PRINCE

Sixth movie of the franchise
Duration of movie: 154 minutes

Music composed by Nicholas Hooper
Length of score: 108 minutes and 44 seconds Number of cues: 54

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:13	Warner Bros. Logo	00:00:04	00:02:52	168 sec.	F	1 note changed (affects harmony)
2	00:13:03	Weasley family and Hermione wondering if Harry has arrived	00:13:02	00:13:53	51 sec.	B	Flute and other?
3	00:22:34	Students in Hogwarts Express	00:20:50	00:23:13	143 sec.	F	Woodwinds and brass?

Bold: Where the music seems to be a quote of John Williams music (from HP1 and HP2)

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music of this film was once again composed by Nicholas Hooper. He reintroduced some of the music he composed for *Harry Potter and the Order of the Phoenix* (such as the theme used to portray Fred and George Weasley) and the overall score has the same feel as the previous film. Nonetheless, it seems that some of the music features more nostalgic melodies than in the previous one (such as heard at 00:59:18). The *title tune* is the least heard in this movie compared to all of the other films. Two out of the three times it is heard, it seems to be a direct quote from John Williams's music. The second occurrence of the theme is included in the cue called "Ginny" on the album whereas the third occurrence of the theme is not on the album (the entire cue seems taken from music previously composed by John Williams whereas in the second occurrence of the tune the music transitions to original music). The *title tune* is not heard at all during the end credits, in fact it is only heard towards the beginning of the film. However, Nicholas Hooper did compose some of the music presumably based on John Williams' original score, such as the music heard at 00:12:32 (melodic contour similar to the triplet of Hedwig's theme). The music used for the Quidditch game refers to the theme composed by John Williams for a Quidditch game in the third movie. However this theme was only used briefly a few movies before and therefore most probably will not have any impact on the audi viewers. Nonetheless, this suggests that Hooper was conscious of the influence of John Williams's music within the franchise. Orchestration wise, Nicholas Hooper uses celeste and choirs for this score as John Williams did (but no harpsichord). The sound design seems to be tightly connected to the music as some of the cues on the album actually include parts of sound design ("Into the Pensieve" and "The Drink of Despair").

END CREDITS

02:24:43 - Score composed by Nicholas Hooper

02:32:46 - Hedwig's theme and original Quidditch theme composed by John Williams

HARRY POTTER AND THE DEATHLY HALLOWS - PART 1

Seventh movie of the franchise
Duration of movie: 147 minutes

Music composed by Alexandre Desplat
Length of score: 102 minutes and 1 second
Number of cues: 53

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:16	Warner Bros. Logo	00:00:16	00:00:35	19 sec.	F	Background noise of horcruxes, end modified
2	00:11:08	Harry goes in the cupboard under the stairs for the last time (nostalgia?)	00:10:45	00:12:40	115 sec.	B	Pick-up note missing (PU), slower, rhythms modified
3	00:14:55	Hagrid (sentimental) tells Harry he will be the one riding with him during the dangerous ride to the Weasley's house	00:13:11	00:15:15	124 sec.	B	PU, notes and harmony modified
4	00:15:06	Harry, alongside people from the Order of the Phoenix, leave the Dursley's house				F	Horn, PU, different harmonies and notes
5	00:17:09	Hagrid goes unconscious after being hit by a spell during the battle	00:15:23	00:19:08	225 sec.	F	Strings, varied rhythms & harmony, PU
6	00:17:19	Hedwig sacrifices herself to save Harry				F	Idem
7	02:11:22	Dobby dies in Harry's hands (one of the final scenes)	02:10:05	02:11:37	92 sec.	C	PU, varied rhythms and slower tempo

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this movie was composed by Alexandre Desplat (last composer to be involved in the film series). The *title tune* is heard more often than in the previous movie, although it is almost always altered in some way (still highly recognisable). The first occurrence of the tune is quite telling: the first fragment of Hedwig's theme (*title tune*) seems untouched, but is then followed by the subsequent fragment that seems to fall apart (detuned) as the Warner Bros logo becomes rusty. It is also accompanied by the sound associated with horcruxes (a high pitched and annoying sound). The *title tune* is most of the time very faint compared to the previous movies (although it is almost always heard without dialogues over it). It seems to be used for more dramatic events as well as scenes where some kind of nostalgia is being portrayed (Hedwig and Dobby's deaths, Harry leaving the Dursley house for the last time, etc.). Seven out of the eight times it is heard happen in the first twenty minutes of the movie. It is also important to note that the *title tune* is not at all heard during the end credits. Some of the new music introduced seems to be referring to the *title tune* through the orchestration and the style (single melody on the piano, similar tempo, etc. such as seen at 00:26:50 or music following the melodic contour of the tune such as seen at 00:22:14). There is a lot of sound design in this film although none of it is heard on the album. Orchestration wise, Desplat uses choirs, harp and celeste but no harpsichord. Alexandre Desplat's style is - I believe - the most similar to John Williams's style (in comparison to the two other composers involved in the saga), particularly because of his use of melodies as well as his orchestration style. Moreover he sometimes matches what is seen on the screen (Mickey-Mousing) like John Williams did as heard at 00:15:10 (melody going up as Hedwig flies towards the sky). He is also the only composer (apart from John Williams) to incorporate more than one occurrence of the *title tune* within a single cue.

END CREDITS

02:15:29 - Music composed and conducted by Alexandre Desplat

02:25:12 - Hedwig's theme composed by John Williams

"O Children" written by Nick Cave

"My love is always here" written by Alexandre Desplat & Gerard McCann

HARRY POTTER AND THE DEATHLY HALLOWS - PART 2

Eight movie of the franchise
Duration of movie: 131 minutes

Music composed by Alexandre Desplat
Length of score: 99 minutes and 48 seconds Number of cues: 35

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:05:36	The goblin tells Harry he will help him only if he gets the sword in exchange	00:05:26	00:06:43	77 sec.	H (B)	Rhythms modified
2	00:21:59	Harry, Ron and Hermione escape from the bank on the dragon	00:21:12	00:22:47	95 sec.	F	Brass, notes and rhythms modified
3	00:34:48	Students walk towards the Great Hall	00:34:34	00:35:13	39 sec.	F	Horn, harmonies modified, slower tempo
4	00:51:00	Neville faces Voldemort's army alone next to the bridge	00:50:52	00:52:34	102 sec.	H (B)	Note missing
5	00:51:28	Hermione destroys a horcruxe				F	Brass, rhythms, notes and harmonies modified
6	00:56:23	Harry runs while the castle is being attacked	00:54:29	01:00:36	367 sec.	F	Idem
7	00:56:41	Hermione and Ron try to find Harry on the Marauder's map				B	Strings, rhythms and harmonies modified
8	01:04:00	Harry, Ron and Hermione learn that Nagini is the last horcruxe	01:02:56	01:07:17	261 sec.	H (B)	Rhythms modified
9	01:12:06	Voldemort speaks to Harry in his mind (telepathically)	01:11:37	01:13:00	83 sec.	B	Brass, rhythms, notes and harmonies modified
10	01:12:31	Idem				B	Idem
11	01:25:32	Harry walks towards the Forbidden Forrest	01:24:57	01:29:16	259 sec.	H (B)	Harp, note missing, rhythms and tempo varied
12	01:46:59	Harry and Voldemort fighting	01:44:42	01:50:25	343 sec.	B	Brass, rhythms, notes and harmonies modified
13	01:57:06	Epilogue: Harry embraces his son (Albus Severus Potter) as he is to board the Hogwarts Express for the first time	01:56:19	02:10:20	841 sec.	F	Flute and other?
14	01:57:58	Epilogue: Shot of the Hogwarts Express (last melodic element heard before the end credits)				F	Brass and woodwinds, PU
15	01:58:14	End credits (beginning)				N/A	Celeste and sax?
16	01:58:47	End credits				N/A	Horns
17	02:03:05	End credits				N/A	Brass, notes, rhythms and harmonies varied

Bold: where the music seems to be a quote from John Williams's music

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this movie was once again composed by Alexandre Desplat. The score is similar in style to the previous movie and he reuses in fact some of the themes introduced in HP7 (as for example the "Polyjuice potion" cue which comes back in this movie on the track called "Neville"). It is the first movie of the franchise for which the *title tune* is not heard during the opening titles (Lily's theme is heard instead; Lily's theme can be considered to be the main theme of the film and features a sung melody with celtic characteristics). Hedwig's theme is quoted quite a lot in this film mostly towards the end (see end credits and Samuel, 2011), although it does not always refer to the *title tune*; sometimes it refers to a later section of the theme (which was used extensively in the first two movies), therefore shown in the table below. Music from *Harry Potter and the Half-Blood Prince* is also quoted, but only once (Dumbledore's farewell composed by Nicholas Hooper at 01:21:28). The *title tune* is always modified (never heard in its original form) unless quoted. It is important to note that John Williams's quoted music is not included on the album (also looking at the end credits it could be believed that those exact cues were reused as they were and not re-orchestrated - this is further confirmed in an interview Desplat gave where he asserts he cannot compose like John Williams - see Samuel 2011). Alexandre Desplat's use of brass instruments and celeste is reminiscent of John Williams's orchestration (see statement in HP7 about how Desplat's style is most similar to John Williams's style in the film series). The cues are in general longer than in the other films; however the film revolves around the final battle (packed with action) which easily explains this fact. This film is the movie in which the tune is most heard (if one excludes the first three films scored by John Williams himself). The *title tune* is usually played on brass instruments during particularly action packed moments (very tense) - excluding the epilogue and end credits.

Occurrence of the second section of Hedwig's theme					
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE
1	00:32:34	Harry, Ron, Hermione and Neville arrive at Hogwarts through a secret passage	00:30:47	00:33:02	135 sec.
2	00:37:45	McGonagall wins the magical duel against Professor Snape	00:36:48	00:38:00	72 sec.
3	01:55:44	Epilogue: Harry walks with his family in King's Cross station	01:54:44	01:56:10	86 sec.
4	01:58:30	End credits (beginning)	01:56:19	02:10:20	841 sec.
5	02:01:01	End credits			
6	02:01:22	End credits			

END CREDITS

*01:59:00 - Music composed and conducted by Alexandre Desplat

*02:09:28 - Hedwig's theme and other cues from Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets composed by John Williams

*02:09:28 - Dumbledore's farewell cue composed by Nicholas Hooper

APPENDIX 7.3 - THE HUNGER GAMES FRANCHISE (2012-2015)

GENERAL INFORMATION

of movies related to the franchise: 4
 # of director(s): 2
 # of composer(s): 1

Beginning of the *title tune* (as introduced in the first movie - aural transcription by author):



Analysis of the title tune: The *title tune* (sonic logo) consists of a melody of four notes which is usually whistled (or sung back by mockingjays). It is comprised within the range of a minor 6th. The notes written on the left were transcribed from ear training (the original might start on a different note). It seems that it goes from a minor tonic chord to a minor dominant chord (although it is never harmonised). It showcases one ascending interval, followed by two descending intervals. The notes sound similar to the *Romeo & Juliet* (1968) theme composed by Nino Rota.

Was the main musical theme used in the trailer(s): Yes --> but not necessarily all promotional videos (like 'President's Address #1' from Capitol TV)

Is the franchise based on a book: Yes (3 books)

Are any of the movies remakes: No

Are some movies divided into parts: Yes, the last two films

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>The Hunger Games</i>	Gary Ross	James Newton Howard	2012	143 minutes	83 minutes	58%	02:04	00:27	\$408,010,692	3	30%
<i>The Hunger Games: Catching Fire</i>	Francis Lawrence	James Newton Howard	2013	146 minutes	108 minutes	74%	02:24	08:08	\$424,668,047	2	20%
<i>The Hunger Games: The Mockingjay Part I</i>	Francis Lawrence	James Newton Howard	2014	123 minutes	91 minutes	74%	03:21	06:24	\$337,135,885	4	40%
<i>The Hunger Games: The Mockingjay Part II</i>	Francis Lawrence	James Newton Howard	2015	137 minutes	93 minutes	68%	02:35	06:02	\$281,723,902	1	10%

The amount each movie made at the Box Office was taken from Box Office Mojo on 6 June 2016.

Other relevant information about the franchise: The *title tune* for this film is a sonic logo and is most always diegetic when heard in the movie (unusual). Apart from modifications to the "orchestration", meaning different people whistling it, the tune doesn't change (it's always the same four notes). It is not part of a musical piece, it is an entity of its own, right from the start (not part of the main theme from the first movie). The *title tune* comes to represent the rebellion (the movies are promoting the rebellion). It is used as a communication tool at first, as Mockingjay (birds) can sing it back. As such, occurrences of the *title tune* inscribed in the following tables, at times included more than a single repeated motif (they denote not occurrences per se, but rather occasions on which the *title tune* is heard). Two directors and one composer worked on all the films (sense of unity is very present). In terms of music, there is a sense of continuity. That said, the saga is kind of split in two: the first two films are similar on the narrative side, similar to the last two (portrayed in the music). The main themes are the cues "Rue's farewell", and the two songs: "The Hanging tree", and "Deep in the Meadow". The tune is not much heard in any of the movies (4 times at the most). None of the score is based on the *title tune*. Danny Elfman was supposed to compose the music at first, but due to scheduling conflicts, he had to drop out of the project (Franich: 2011).

THE HUNGER GAMES

First movie of the franchise
Duration of movie: 143 minutes

Music composed by James Newton Howard
Length of score: 82 minutes and 41 seconds

Number of cues: 40

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	01:33:29	Katniss whistles 4 notes just like Rue showed her (imitated by mockingjays)	01:33:11	01:33:43	32 sec.	F	Katniss whistling (followed by mockingjays)
2	01:38:02	Katniss whistles 4 notes as a signal to Rue (imitated by mockingjays)	01:38:02	01:39:19	77 sec.	F	Idem
3	01:38:17	Idem				F	Idem

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by James Newton Howard. The music is not traditional: there is the orchestra, but not lush strings all the way through (synthesisers as well - in fact, music is similar to sound design at times, for example around 00:10:05). The main theme could be said to be the cue entitled "Rue's farewell" (the second part of the cue). There are songs in the film, namely when Katniss sings at the beginning for her sister around 00:02:12 (in fact, the score has a "folk" vibe at times (01:21:05 & 01:29:07 with violins, sometimes with voices humming melodies like around 00:03:28, 00:08:04). Otherwise, the end credits only consists of pop songs (mentioned below). The score includes music by Reich (for example at around 01:08:56). The music is very soft at times on the sound track (compared to dialogues and sound effects). The *title tune* is only heard on three occasions (within five minutes), towards the middle of the film: when Katniss whistles it to communicate with Rue. None of the themes seem to be based on the *title tune*.

END CREDITS

- 02:13:47 - Music by James Newton Howard

- 02:21:20 - "Deep in the Meadow (Lullaby)", Lyrics by Suzanne Collins, Music by T Bone Burnett and Simone Burnett, Performed by Jennifer Lawrence and Willow Shields

"Farewell", Written by Evgueni Galperine, Performed by Evgueni Galperine and Mariana Tootsie, Courtesy of Mathieu Gerault

"War", Written by Gabriel Hubert, Saiph Graves, Amal Hubert, Tycho Cohran, Jafar Graves, Uttama Hubert, Seba Graves and Tarik Graves, Performed by Hypnotic Brass Ensemble, Courtesy of Honest Jon's Records

"Sediment", Written and Performed by Laurie Spiegel, Courtesy of Laurie Spiegel

"A Wasp on Her Abdomen", Written and Performed by Chas Smith, Courtesy of Cold Blue Music

"Three Movements for Orchestra Mvt. 1", Written by Steve Reich, Performed by Lower Austrian Tonkünstler Orchestra and Chorus Sine Nomine, Conducted by Kristjan Järvi, Courtesy of Chandos, By Arrangement with Source / Q

"Allt Varð Hljótt", Written and Performed by Ólafur Arnalds (as Olafur Arnalds), Courtesy of Erased Tapes Records Ltd.

"Marissa Flashback", Written by Tom Rowlands (as Thomas Owen Mostyn Rowlands)

"Abraham's Daughter", Written by Win Butler, Régine Chassagne and T Bone Burnett, Performed and Produced by Arcade Fire, Courtesy of Arcade Fire Music, LLC

"Safe & Sound", Written by Taylor Swift, John Paul White, Joy Williams and T Bone Burnett, Performed by Taylor Swift featuring The Civil Wars, Produced by T Bone Burnett, Courtesy of Big Machine Records, LLC

"Kingdom Come", Written by John Paul White and Joy Williams, Performed by The Civil Wars, Produced by T Bone Burnett, Courtesy of Sensibility Music / Republic Records

THE HUNGER GAMES: CATCHING FIRE

Second movie of the franchise
Duration of movie: 146 minutes

Music composed by James Newton Howard
Length of score: 108 minutes and 8 seconds

Number of cues: 45

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:20:31	Old man in the crowd whistles the tune after Katniss' speech	00:19:25	00:25:10	345 sec.	F	Old man whistling
2	02:15:55	Hunger Games logo (just before the beginning of the end credits)	02:15:55	02:26:25	630 sec.	N/A	Same instrumentation as trailers

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by James Newton Howard. The same genre of music is featured throughout the film, with a variety of cues reused (like music for Panem at around 00:11:50, music for the TV show at around 00:11:38, folkly kind of music at the very beginning - 00:01:01, humming at around 01:07:25, the main theme from the previous film at around 00:19:58, and so on). The *title tune* is heard only twice in this film: once diegetically (whistled at the beginning), and for the end of the film just before the end credits. The first half of the movie uses more sound design type of music (for example at around 00:02:48). The film features more music than the previous one, but it is much softer on the sound track (cues are faded in and out over very long periods of time). There is less pop music than in the previous film (again used for the end credits).

END CREDITS

- 02:16:41 - Music by James Newton Howard

- 02:25:35 - "Atlas", Written by Guy Berryman, Jon Buckland, Will Champion and Chris Martin, Performed by Coldplay

"Silhouettes", Written and Performed by Of Monsters and Men, Courtesy of Republic Records, Under licence from Universal Music Enterprises

"Gale Song", Written by Jeremiah Fraites (as Jeremy Caleb Fraites), Wesley Schultz, Neyla Pekarek, Performed by The Lumineers

"Who We Are", Written by Dan Reynolds (as Daniel Reynolds), Wayne Sermon (as Daniel Sermon), Ben McKee, Joshua Mosser and Alex da Kid (as Alexander Grant), Performed by Imagine Dragons, Courtesy of KIDinaKORNER/Interscope Records, Under license from Universal Music Enterprises

THE HUNGER GAMES: THE MOCKINGJAY PART I

Third movie of the franchise
Duration of movie: 123 minutes

Music composed by James Newton Howard
Length of score: 90 minutes and 40 seconds

Number of cues: 27

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:53:24	End of an advert to join the rebellion (mockingjay logo)	00:48:13	00:53:29	316 sec.	F	
2	00:55:59	A worker whistles the tune to signal to the others to run and hide	00:55:08	00:56:36	88 sec.	F	
3	01:07:24	Pollux whistles the tune	01:07:24	01:11:30	246 sec.	F	
4	02:02:59	Last thing heard in the film (over mockingjay logo)	01:48:14	02:03:03	889 sec.	N/A	

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music of this film was again composed by James Newton Howard. Various cues from the previous films are reused (like Panem music around 00:19:42, Peeta / Katniss music at 00:24:45, sad / nostalgic music around 00:34:45, "folky" music around 00:57:45, Rue's farewell around 01:18:10, and so on). The music is still quite soft on the sound track (compared to dialogues and sound effects). New music is introduced, including sombre music to portray the war (around 00:23:40 and so on), as well as a new song entitled "The Hanging Tree" first sung around 01:07:20 (later in an advert for the rebellion, during rebellion acts as well as during the end credits). The *title tune* is still used as a sonic logo (though not at the beginning of the film). It is used for the first time as a sonic logo within a diegetic advert for the rebellion. No music is based on the four notes of the tune. Although "The Hanging Tree" song is quite catchy, I believe people will still remember the HG tune since it is so short and functions as a symbol for the rebellion. Fewer pop songs are used during the end credits of this film than the previous ones.

END CREDITS

-01:51:44 - Music by James Newton Howard

-02:01:21 - "The Hanging Tree", Written by Suzanne Collins, Jeremiah Fraites (as Jeremiah Caleb Fraites) and Wesley Schultz, Performed by Jennifer Lawrence
"Yellow Flicker Beat", Written by Lorde (as Ella Yelich-O'Connor) and Joel Little, Performed by Lorde, Courtesy of Universal Music New Zealand

THE HUNGER GAMES: THE MOCKINGJAY PART II

Fourth movie of the franchise
Duration of movie: 137 minutes

Music composed by James Newton Howard
Length of score: 93 minutes and 15 seconds

Number of cues: 36

RECURRENCE OF TITLE TUNE							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	01:02:05	End of televised speech by Coin, leader of rebellion (with mockingjay logo)	01:02:05	01:08:07	362 sec.	F	

Bold: where the theme is diegetic

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by James Newton Howard. It is a "part2" film, starting exactly where the last one finished (not much different than the third movie in that respect). Music from the previous movies is reused (for example humming voices heard at around 00:05:01, Rue's Farewell cue at around 00:30:54, "The Hanging Tree" heard around 00:47:00, Panem music at around 00:56:58, and so on). Part of the score is based on "The Hanging Tree" song, for example seen at 00:46:30. The music is still quite soft on the sound track at times (softer than dialogues and sound effects). Like the third film, there is more sombre music than in the first two films (to portray an unstable environment or the war maybe), as seen as 01:13:00. The *title tune* is only heard once in the film, again to promote the rebellion. The end credits do not feature any new pop songs (unlike all of the previous films).

END CREDITS

- 02:06:32 - Music by James Newton Howard

- 02:16:25 - "Deep in the Meadow (Lullaby)", Lyrics by Suzanne Collins, Music by T Bone Burnett and Simone Burnett, Performed by Jennifer Lawrence

Appendix 8

DATA - PRIMARY CASE STUDIES: SUPERHEROES/SUPERVILLAINS

ADDITIONAL INFORMATION REGARDING THE FOLLOWING TABLES

AMOUNT OF MUSIC	This category demonstrates how much music is heard throughout the film. It includes instances of diegetic music as well as any popular songs that might have been used in the movie. Therefore it does not correspond solely to the composed score. As sometimes it is hard to differentiate music and sound design, and as sometimes it is hard to tell when the music precisely fades-in/ out, the amount of music inscribed is approximate (especially if the movie was watched on Netflix). Furthermore, sometimes music includes short rests. These were calculated as being part of the music if the music continued shortly after having stopped.	MODIFICATIONS	This section mentions a variety of things, including the instrumentation of the <i>title tune</i> , as well as some modifications that were made to it and noticeable only by listening to the movie (modifications in regards to the first time the tune was heard in the first film/ trailer). Some modifications are listed, but not all of them.
RATIO (MUSIC)	This particular ratio was calculated by dividing the length of the score by the duration of the movie.	END CREDITS	This section lists music related credits as they were written in the end credits. It includes information on the composer as well as any other music that might have been heard in the film (as for example the names and information regarding popular songs).
DEFINITION OF A CUE	For this project, the definition of a cue is tightly connected to the amount of music. As such, a single cue can include instances of diegetic music as well as popular songs used for the film. Furthermore, a cue is considered to end only when no more music is heard. Therefore, cues sometimes include transitions between different styles of music, from diegetic to non-diegetic music.	FILM TIMINGS	The film timings may not always be 100% accurate, especially for the ones that were watched on streaming websites like Netflix.
AVERAGE LENGTH OF CUES	This category demonstrates the average length of cues within a film. It was calculated by dividing the length of the score by the number of cues.	OCCURRENCE	In the case of <i>title tunes</i> with multiple components, the occurrences indicate when a sequence featuring the components starts. A breakdown showing which component is heard is provided in the BD (breakdown) column. If a component was heard more than once during a scene (with a short break in between), I would still consider this a single occurrence. I would only separate those if the instrumentation was quite different all of a sudden.
AVERAGE LENGTH OF CUES*	This category demonstrates the average length of cues in which the <i>title tune</i> is heard. It was calculated by adding up the length of cues in which the <i>title tune</i> is heard and dividing it by the number of occurrences of the <i>title tune</i> . If the <i>title tune</i> is heard more than once during a single cue, then that cue is divided by the reciprocal number of occurrences.	FOREGROUND OCCURRENCE (F)	Those are the occurrences that happen when there is no dialogue heard over the music. The audibility of <i>title tunes</i> might be more obvious. The music does not have to be loud, as long as it is the focus of attention on the sound track. Sound design may also be heard in conjunction to the <i>title tune</i> as long as it does not impair the ability to hear the <i>title tune</i> .
AMOUNT AT BOX OFFICE	The information regarding the amount made at the box office by the different movies was taken on Box Office Mojo (an IMDb company). It represents the domestic lifetime gross unless otherwise specified.	BACKGROUND OCCURRENCE (B)	Those are the occurrences that happen when dialogue and/or sound design is heard as well. Furthermore, the dialogue and/or sound design occupy a more prominent place on the sound track. Those occurrences might not be as obvious within the sonic landscape.
RATIO (TUNE)	This ratio was calculated by dividing the number of occurrences of the tune in a single film by the total number of occurrences of the tune within all the movies. This data does not, however, take into account if an occurrence is in the background/ foreground and how much perceptible it might be for the audioviewer.	COMBINATORY OCCURRENCE "C"	Those occurrences are a combination of foreground/background occurrences, meaning that the <i>title tune</i> will be heard partly when there is dialogue/ sound design, and partly when there is not.
F/B	This part of the table demonstrates if the <i>title tune</i> was heard in the foreground, background or other (for every occurrence).	HYBRID OCCURRENCE (H)	Those are the occurrences that contradict both foreground and background occurrences. Two options are possible. 1) Even if there are sound design/ dialogues on the sound track, the <i>title tune</i> will in this case be the most prominent element on the sound track (in contrast with background occurrences). 2) The music is so faint/ subtle that even if there is no dialogue over the music, it is probable that the <i>title tune</i> will not be heard or noticed.

*The movies were analysed until the end of the end credits. Deleted scenes were, however, not analysed (nor extended versions of movies).

APPENDIX 8.1 - IRON MAN FRANCHISE (2008-2013)

GENERAL INFORMATION

of movies related to the franchise: 3 (excluding parent films)# of director(s): 2# of composer(s): 3Beginning of the *title tune* (as introduced in the first movie):

NO TITLE TUNE

Was the main musical theme used in the trailer(s): NoIs the franchise based on a book: Based on comicsAre any of the movies remakes: There has been TV shows prior to these filmsAre some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Iron Man</i>	Jon Favreau	Ramin Djawadi	2008	126 minutes	93 minutes	74%	01:49	N / A	\$ 318,412,101	N / A	N / A
<i>Iron Man 2</i>	Jon Favreau	John Debney	2010	125 minutes	87 minutes	70%	02:13	N / A	\$ 312,433,331	N / A	N / A
<i>Iron Man 3</i>	Shane Black	Brian Tyler	2013	131 minutes	100 minutes	76%	02:30	N / A	\$ 409,013,994	N / A	N / A

The amount each movie made at the Box Office was taken from Box Office Mojo on 29 January 2016.

Other relevant information about the franchise: There are more cues in the first film, although all of the movies are of similar length. There is no *title tune*. Three different composers worked on the movies (excluding the movies in which Iron Man is involved with other Marvel characters). The first two composers took a similar approach (using a rhythmic theme with electric guitar), while the third one decided to do more of an instrumental score (with a more traditional orchestral theme). In the first two movies, the main themes are not used at important structural moments (for example over the opening titles). In the third movie, Tyler, however, uses the main theme of that movie for the end credits.

IRON MAN

First movie of the franchise	Music composed by Ramin Djawadi	
Duration of movie: 126 minutes	Length of score: 92 minutes and 54 seconds	Number of cues: 51

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Ramin Djawadi. The movie starts and ends with pop music (for example: "Back in Black" for the opening titles). There is no music when the *Iron Man* logo is seen. Throughout the film, there is lots of sound design (the action calls for it most of the time). There is lots of pop music in the film, as well as elevator music (many parties in the narratives). The score features electric guitar in many instances. In fact, it seems that the electric guitar is what portrays the character of Iron Man. The musical theme taken from the animated series is heard a few times at the beginning of the film (before Tony actually becomes Iron Man), for example at the ceremony awards reception (00:05:49), and after it (00:06:39 and 00:08:54). The theme was, however, modified (no lyrics and modernised). The theme for Iron Man is mostly rhythmic (not so much melodic) and one of its primary features is that it is played by the electric guitar. The theme first appears at 00:35:58 when Iron Man is building his suit. This theme is mostly used for action scenes (with the sound design being loud as well). Lighter music is also sometimes used in the movie, mostly to represent Tony and Pepper's relationship (00:51:47). Both *Iron Man 1* and *2* feature at least a song performed by AC/DC, though not the same songs.

END CREDITS

- 01:57:52 - Music by Ramin Djawadi

- 02:04:28 - "Back in Black", written by Brian Johnson, Malcom Young and Angus Young, performed by AC/DC, courtesy of Columbia Records, by arrangement with SONY BMG Music Entertainment

"Damn Kid", written by Ali Theodore, Zach Danziger and Vincent Alfieri, performed by OJ Boborobo, courtesy of Dee Town Entertainment

"Iron Man [Theme from the animated series]", composed by Jack Urbont, performed by John O'Brien and Rick Boston

"Institutionalized", written by Louiche Mayorga and Mike Muir, performed by Suicidal Tendencies, courtesy of Frontier Records

"Slept on Tony with dirt", written by Dennis Coles, performed by Ghostface Killah, courtesy of the Island Def Jam Music Group under licence from Universal Music Enterprises

"Concerto in do maggiore per pianoforte ed orchestra: Larghetto", written by Antonio Salieri, performed by Ramin Djawadi

"Groovetronic", written and performed by Terry Devine-King, courtesy of Non Stop

"Kool Katz", written and performed by Chucho Merchan, courtesy of Extreme Music

"Licorice", written and performed by Emanuel Kallins and Steve Skinner, courtesy of FirstCom

"Iron Man", written by John Osbourne, Tany Iammi, Terrence Butler and William Ward, performed by Black Sabbath, courtesy of Black Sabbath, under licence from Downniane Limited

IRON MAN 2

Second movie of the franchise	Music composed by John Debney	
Duration of movie: 125 minutes	Length of score: 86 minutes and 49 seconds	Number of cues: 39

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by John Debney. Unlike his predecessor, Debney does not make any references to the theme from the animated series (he uses the song "Make way for tomorrow today" instead). The music overall has a similar vibe (still no music over the *Iron Man* logo at the beginning). Debney introduces a new theme for Iron Man, which is similar to the one introduced by Djawadi. It is still very rhythmic, and features the electric guitar. It is heard for example around 00:17:28 (although this time showing the bad guy building an Iron Man suit) & 00:32:56. Although the movie starts with composed music, pop music is introduced just after the *Iron Man* logo is seen around 00:05:26 ("Shoot to Thrill"). The song "Shoot to Thrill" is heard as Stark flies to arrive at the Stark Expo. This song will be used also in the movie *The Avengers* to signal Iron Man's entrance (as well as two of the trailers for this film). Lots of pop music is used in the score. The end credits in fact feature "Highway to Hell" at the beginning. There is still a lot of sound design as well. The theme which mostly represents the bad guy is heard around 00:03:06.

END CREDITS

- 00:03:59 - Music by John Debney

- 02:02:31 - "Shoot to Thrill", written by Angus Young, Malcolm Young and Brian Johnson, performed by AC/DC, courtesy of Columbia Records, by arrangement with Sony Music Entertainment

"Make Way For Tomorrow Today", music and lyrics by Richard Sherman, produced and performed by John Debney

"Make Way for Tomorrow Today", music and lyrics by Richard Sherman, produced by John Debney and Richard Sherman, performed by The Stark Expo Singers

"Should I stay or should I go", written by Mick Jones and Joe Strummer, performed by The Clash, courtesy of Epic Records and Sony Music Entertainment [UK] Limited, by arrangement with Sony Music Entertainment

"Monaco", written by John O'Brien, performed by The Declanator

"The Magnificent Seven", written by Topper Headon, Mick Jones and Joe Strummer, performed by The Clash, courtesy of Epic Records and Sony Music Entertainment [UK] Limited by arrangement with Sony Music Entertainment

"Concerto in C Major for flute and harp", arranged by John Slowiczek, courtesy of FirstCom

"California love [single version]", written by Rager Troutman, Larry Troutman, Ronnie Hudson, Mikel Hooks, Joe Cocker and Chris Stainton, performed by 2Pac featuring Dr. Dre & Roger Troutman, courtesy of WIDEawake-Death Row Entertainment, LLC under license from EverGreen Copyrights, Inc.

"Good Old Days", written and performed by Brad Hatfield

"Another one bites the dust", written by John Deacon, performed by Queen, courtesy of Hollywood Records and EMI Records Ltd.

"Robot Rock", written by Thomas Bangalter, Guy Christo and Kae Williams, Jr., performed by Daft Punk, courtesy of Daft Life Ltd./EMI Music France, under license from EMI Film & Television Music, contains a sample of "Release the Breast", performed by Breakwater, courtesy of Arista Records, Inc., by arrangement with Sony Music Entertainment

"It takes two", written by Rob Ginyard and James Brown, performed by Rob Base and DJ E-Z Rock, courtesy of Profile Records, Inc., by arrangement with Sony Music Entertainment

"Pimpin' Guns", written by John O'Brien, performed by The Declamator

"Pick up the pieces", written by Roger Ball, Malcolm Duncan, Alan Gorrie, Robbie McIntosh, Owen McIntyre and Hamish Stuart, performed by Average White Band, courtesy of Atlantic Recording Crp., by arrangement with Warner Music Group Film & TV Licensing

"Groove Holmes", written by Michael Diamond, Adam Horovitz, Mark Nishita and Adam Youch, performed by Beastie Boys, courtesy of Capitol Records, LLC, Under license from EMI Film & Television Music

"The Caissons Go Rolling Along", written by Edmund Gruber, arranged by Robert Haring

"The Marines Hymn", Traditional

"The U.S. Air Force", words and music by Robert Crawford

"Anchors Aweigh", written by Alfred Hart Miles and Charles Zimmerman

"Highway to Hell", written by Angus Young, Malcolm Young and Bon Scott, performed by AC/DC, courtesy of Columbia Records, by arrangement with Sony Music Entertainment

IRON MAN 3

Third movie of the franchise	Music composed by Brian Tyler	
Duration of movie: 131 minutes	Length of score: 99 minutes and 41 seconds	Number of cues: 40

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Brian Tyler. Tyler does not make references to Debney and Djawadi's scores. He does not also make references to the theme from the animated series. The score for this film has a different vibe. There is much less pop music (the narrative influences that fact), no electric guitar is used (mostly a traditional orchestral score). The *Iron Man* logo is not shown in the movie (although the Marvel and the Paramount ones are, with pop music over). Tyler introduces a new heroic theme (melodic) around 00:29:26 (when Iron Man challenges the Mandarin). It is used a lot during action scenes, but not solely. Moreover, it is used a LOT throughout the end credits (beginning & ending, although it is rearranged to be more pop?). There is lots of sound design in the film.

END CREDITS

- 02:00:50 - Music by Brian Tyler

- 02:08:28 - "Blue (Da Ba Dee)", Written by Gianfranco Randone, Maurizio Lobina and Massimo Gabutti, Performed by Eiffel 65, Courtesy of Republic/Universal Records and Bliss Corporation, Under license from Universal Music Enterprises and Bliss Corporation

"Jingle Bells", Written by James Pierpont (as J.S. Pierpont), Arranged by Vinnie Zummo, Performed by Vinnie Zummo, Courtesy of The Music Playground

"Mambo No. 5 [A Little Bit of Monika]", Written by Dámaso Pérez Prado (as Perez Prado), Lou Bega and Zippy Davids (as Zippy), Performed by Lou Bega, Courtesy of SME Germany GmbH, By arrangement with Sony Music Licensing

"Santa Claus is Back in Town", Written by Jerry Leiber and Mike Stoller, Performed by Dwight Yoakam, Courtesy of Warner Bros. Records, By arrangement with Warner Music Group Film & TV Licensing

"Auld Lang Syne", Traditional

"Jingle Bells", Written by James Pierpont, Arranged by Herb Alpert and John Pisano, Performed by Herb Alpert & The Tijuana Brass, Courtesy of Almo Music Corp.

"Jingle Bells [Bombay Dub Orchestra Remix]", Written by James Pierpont (as J.S. Pierpont), Performed by Joe Williams, Courtesy of Christmas Chill, Inc.

"Anderlecht Champion aka Ole Ole Ole [We Are the Champions]", Written by Armath and J. Deja (as Deja)

"Some kind of Joke", Written by Aaron Bruno (as Aaron R. Bruno), Performed by AWOLNATION, Courtesy of Red Bull Records

"O Christmas Tree", Arranged by Lennie Moore, Courtesy of APM Music

APPENDIX 8.2 - THE INCREDIBLE HULK (2008)

GENERAL INFORMATION

of movies related to the franchise: 1
 # of director(s): 1
 # of composer(s): 1

Beginning of the *title tune* (as introduced in the first movie):

NO TITLE TUNE (ONLY ONE FILM)

Was the main musical theme used in the trailer(s): No

Is the franchise based on a book: Comics

Are any of the movies remakes: Yes (for example there was a TV show 1978-1982) There have also been other live-action films (for example in 2003).

Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>The Incredible Hulk</i>	Louis Leterrier	Craig Armstrong	2008	112 minutes	92 minutes	82%	02:47	N / A	\$134,806,913	N / A	N / A

The amount each movie made at the Box Office was taken from Box Office Mojo on 10 February 2016.

THE INCREDIBLE HULK

First movie of the franchise: Music composed by Craig Armstrong
 Duration of movie: 112 minutes Length of score: 91 minutes and 51 seconds Number of cues: 33

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Craig Armstrong. This movie is linked to the other *Avengers* film, although the actor playing Hulk changed over time (the final scene involves Iron Man). For this film, the old theme composed by Joseph Harnell was reused at one point (around 00:30:46). It is a very melancholic theme that was used in 1978 for the TV series (the theme is called the "The Lonely Man" and is a solo piano piece). The main theme of that TV series is also used ("The Main Title"). Otherwise, the music in the film is mainly composed music (not that much pop music). The music often occupies a background role (sound design and dialogues seem more important in many situations). The music features a lot of repetitive sequences during action scenes (+ piano occupies a somewhat important role in the film). The main theme of this film (not that memorable in my opinion) is heard around 01:45:41 for example.

END CREDITS

- 00:01:42 - Music by Craig Armstrong
 - 01:51:31 - "Over under around and through", written by Joe Raposo
 "Banto", Written by Loalva Braz and Michel Henry Abihssira, Performed by Kaoma, Courtesy of LoveCat Music, By Arrangement with Ocean Park Music Group
 "Soundtrack", Written by Macic Adis and Adnan Hamidovic, Performed by Frenkie, Courtesy of Menart Records
 "Main title theme from the incredible hulk", composed by Joseph Harnell
 "The Lonely Man", composed by Joseph Harnell

APPENDIX 8.3 - THOR FRANCHISE (2011-2017)

GENERAL INFORMATION

of movies related to the franchise: 2 (excluding parent films)# of director(s): 3# of composer(s): 3Beginning of the *title tune* (as introduced in the first movie):

NO TITLE TUNE

Was the main musical theme used in the trailer(s): No (so far)Is the franchise based on a book: Based on comic booksAre any of the movies remakes: There have been TV shows, and animation films beforeAre some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Thor</i>	Kenneth Branagh	Patrick Doyle	2011	115 minutes	92 minutes	80%	02:22	N/A	\$181,030,635	N/A	N/A
<i>Thor: The Dark World</i>	Alan Taylor	Brian Tyler	2013	112 minutes	96 minutes	86%	02:21	N/A	\$206,362,140	N/A	N/A
<i>Thor: Ragnarok</i>	Taika Waititi	Mark Mothersbaugh	2017	130 minutes	N/A	N/A	N/A	N/A	N/A	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 4 February 2018.

Other relevant information about the franchise: The movies do not feature a *title tune*, although Tyler does reference Captain America's March in the second film. The first two movies are approximately of the same length and feature almost the same amount of music.

THOR

First movie of the franchise	Music composed by Patrick Doyle	
Duration of movie: 155 minutes	Length of score: 92 minutes and 9 seconds	Number of cues: 39

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Patrick Doyle. The movie overall features lots of pads and sound design (hard to differentiate music with those two). The music often occupies the least important role on the sound track (compared to sound effects and dialogues). Most of the film features composed orchestral music (rare instances of pop music). The main theme of this film seems to be the song entitled "Sons of Odin" (first heard around 00:07:03) when Thor and Loki are young. This film is related to the end of *Iron Man*'s film (section where SHIELD finds the hammer in the desert).

END CREDITS

- 01:45:56 - Music by Patrick Doyle

- 01:52:29 - "I Can Help", written by Billy Swan, performed by Billy Swan, courtesy of Columbia Nashville, by arrangement with Sony Music Licensing

"Walk", written by Foo Fighters, performed by Foo Fighters, courtesy of Roswell Records/Rca Records, a label group of Sony Music Entertainment

THOR: THE DARK WORLD

Second movie of the franchise	Music composed by Brian Tyler	
Duration of movie: 112 minutes	Length of score: 96 minutes and 20 seconds	Number of cues: 41

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Brian Tyler. There is lots of music in this movie, but also lots of pads and sound design. Furthermore, the music doesn't occupy an important role on the sound track (rather sound design and dialogues). The main theme of the previous film is not heard again in this one. This is rather strange, as Tyler does use Captain America's theme composed by Alan Silvestri when this character is seen in the film (around 01:00:53). The overall feel of the score is however similar: same orchestration style and not so much pop music. The Thor logo has been pushed to the beginning of the film. The trailer for this film also does not reference Doyle's theme in the previous film.

END CREDITS

- 01:42:39 - Music by Brian Tyler

- 01:50:18 - "We Cakin' Up", written by Xzibit, courtesy of Extreme Music

"The Lobby Lounge", written and performed by Robert G. Cressey, courtesy of Scorekeepers Music

"Golden Song", written and performed by Sarah Jane Cion, courtesy of Sarah Jane Cion

"Captain America March", composed by Alan Silvestri

"Jade", written and performed by Eric Speier

APPENDIX 8.4 - CAPTAIN AMERICA FRANCHISE (2011-2016)

GENERAL INFORMATION

of movies related to the franchise: 3
 # of director(s): 3
 # of composer(s): 2

Beginning of the
recurring theme (as
 introduced in the first
 movie - aural
 transcription by
 author):



Analysis of the recurring theme: There is no *title tune*. There is, however, a recurring theme (heard in the first two movies - as well as briefly in one of the *Thor* movies) that could eventually function as a *title tune* (although it is only used once in the second movie, and not at all in the third movie). It is a very patriotic theme (a bit like the first film itself). It is mainly played on the trumpet. It covers the range of an octave. The accompaniment to this melody is very rhythmic (adding a certain drive to the melody). The melody includes mostly leaps (two identical motifs apart from the last note).

Was the main musical theme used in the trailer(s): No
 Is the franchise based on a book: Based on comics
 Are any of the movies remakes: Yes (movies & tv)
 Are some movies divided into parts: No (but parent films/spin-offs)

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Captain America: First Avenger</i>	Joe Johnston	Alan Silvestri	2011	124 minutes	93 minutes	75%	01:47	N/A	\$176,654,505	N/A	N/A
<i>Captain America: The Winter Soldier</i>	Anthony & Joe Russo	Henry Jackman	2014	136 minutes	111 minutes	82%	02:22	N/A	\$259,766,572	N/A	N/A
<i>Captain America: Civil War</i>	Anthony & Joe Russo	Henry Jackman	2016	148 minutes	118 minutes	80%	02:36	N/A	\$408,084,349	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 17 May 2017.

Other relevant information about the franchise: *Captain America's* recurring theme was also heard in the *Thor* franchise (when Loki transforms himself momentarily as Captain Rogers). The music used in the trailers is much closer to the sound track of the first two *Iron Man* movies, than to the sound track of either of those films (electric guitar).

CAPTAIN AMERICA: FIRST AVENGER

First movie of the franchise
Duration of movie: 124 minutes

Music composed by Alan Silvestri
Length of score: 92 minutes and 33 seconds

Number of cues: 52

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:37:06	Stark opens the machine in which Steve is... he is now Captain America (it worked)	00:34:05	00:40:49	404 sec.	F	
2	00:37:44	Steve tells Peggy that he feels taller				B	
3	01:10:14	Captain America comes back to the base with all the soldiers he saved	01:10:00	01:12:06	126 sec.	F	
4	01:11:46	The soldiers thank Captain America for saving their lives				F	
5	01:20:58	Captain America combatting the enemy	01:18:54	01:21:18	144 sec.	F	Faster
6	01:50:18	A little kid pretends that he is Captain America (disguised like him)	01:45:59	01:50:26	267 sec.	F	
7	01:54:03	End credits (towards the beginning)	01:54:14	02:02:53	579 sec.	N/A	
8	01:54:19	Idem				N/A	
9	01:55:11	Idem				N/A	
10	01:55:28	Idem				N/A	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Alan Silvestri. It features very patriotic music (Aaron Copland style). The main theme is actually mostly heard on the trumpet. There is also a song used to sell the idea of Captain America as a hero to the nation (diegetic): "Star Spangled Man". The song is used to show how Captain America travels with the army (giving hope to the population), but it does not really function as a *title tune* (not first nor last thing heard, not used in subsequent films as well). The main theme is mostly used in the second half of the film (during action scenes). It is also hinted at numerous times, especially during action scenes. The theme is mostly heard in the foreground.

END CREDITS

- 01:54:15 - Music by Alan Silvestri

- 02:02:00 - Sabre and Spurs, Written by John Philip Sousa, Performed by The United States Marine Corps Band (as "The President's Own" U.S. Marine Band), Recording courtesy of "The President's Own" U.S. Marine Band, Use of this recording does not constitute or imply endorsement by the Department of Defense, U.S. Marine Corps, or U.S. Marine Band. The terms U.S. Marine Band and "The President's Own" are trademarks of the U.S. Marine Corps, used with permission.

"Star Spangled Man", Music by Alan Menken Lyrics by David Zippel, Produced by Alan Menken, Performed by The Star Spangled Signers

"Newsreel March (from the motion picture The Bad and the Beautiful (1952))", Composed by David Raksin, Courtesy of Warner Bros. Entertainment Inc.

"Stark's Theme", Composed by Joe Johnston and Joe E. Rand

"Stark's Flying Car", Composed by Joe E. Rand and Joe Johnston

"Make Way for Tomorrow Today", Music and Lyrics by Richard M. Sherman (as Richard Sherman), Performed by Alan Silvestri

"Washington Post March", Written by John Philip Sousa, Arranged by J.J. Young, Courtesy of Killer Tracks

"I'll Remember April", Written by Gene de Paul, Pat Johnston and Don Raye, Performed by Woody Herman and His Orchestra, Courtesy of The Verve Music Group, Under license from Universal Music Enterprises

"Wagner: Szene 3: 'Ein Schwert verhiß mir der Vater (Die Walküre - Erster Tag des Bühnenfestspiels Der Ring des Nibelungen' / Erster Aufzug)", Composed by Richard Wagner, Performed by Jon Vickers, Berliner Philharmoniker,, Herbert von Karajan, Courtesy of Deutsche Grammophon GmbH, Hamburg, Under license from Universal Music Enterprises

"Wagner: Trauermarsch (Götterdämmerung - Dritter Tag des Bühnenfestspiels Der Ring des Nibelungen" / Dritter Aufzug)", Composed by Richard Wagner, Performed by Berliner Philharmoniker, Herbert von Karajan, Courtesy of Deutsche Grammophon GmbH, Hamburg, Under license from Universal Music Enterprises

"Jersey Bounce", Written by Tiny Bradshaw, Edward Johnson, Bobby Plater and Buddy Feyne, Performed by Benny Goodman and His Orchestra (as Benny Goodman & His Orchestra), Courtesy of Bluebird Records, By Arrangement with SONY Music Licensing

"Rose of Mayfair", Composed by Joe Johnston and Joe E. Rand

"There Is a Tavern in the Town", Traditional

"Sweet Betsy from Pike", Traditional

CAPTAIN AMERICA: THE WINTER SOLDIER

Second movie of the franchise Music composed by Henry Jackman
 Duration of movie: 136 minutes Length of score: 111 minutes and 2 seconds Number of cues: 47

Info on recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:01:17	Captain America teases another soldier while they are jogging	00:00:33	00:01:28	55 sec.	B	

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Henry Jackman. The beginning of the movie is similar to the first film (patriotic music). But it quickly moves on to something else (more electronic music with lots of pads and repeated rhythmic figures). The style is closer to Brian Tyler's music than Alan Silvestri's music. The recurring theme is heard only once in the film (at the beginning of the film), but the trumpet still occupies an important role (used a lot in action sequences). The bad guy (Bucky) is portrayed with a really nasal sound (as seen around 01:17:19). The main new theme of this film is heard around 02:10:02 for example.

END CREDITS

- 02:07:12 - Music by Henry Jackman
 - 02:14:23 - "It's Been A Long, Long Time", Written by Sammy Cahn & Jule Styne, Performed by Harry James and His Orchestra (as Harry James & His Orchestra), Courtesy of Columbia Records, By Arrangement with Sony Music Licensing
 "Trouble Man", Written by Marvin Gaye, Performed by Marvin Gaye, Courtesy of Motown Records, Under license from Universal Music Enterprises
 "Score from Captain America: The First Avenger", Composed by Alan Silvestri

CAPTAIN AMERICA: CIVIL WAR

Third movie of the franchise Music composed by Henry Jackman
 Duration of movie: 148 minutes Length of score: Henry Jackman Number of cues: 46

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Henry Jackman. The recurring theme from the first two movies is not used in this one. Jackman, however, reuses music from the previous movie (that he composed), such as Bucky's theme as well as motifs from the main theme of the previous movie. The score for this movie is also quite long.

END CREDITS

02:17:30 - Music by Henry Jackman
 -02:25:44 - "Try To Remember", Written by Tom Jones and Harvey Schmidt, Performed by Hope Davis
 "Finders Keepers", Written by Xzibit, Demrick (as Demerick Shelton Ferm), Sylvester Jordan Jr., and 21, Courtesy of Extreme Music
 "Pie Jesu", Composed by Gabriel Fauré, Arranged by Robert Henry, Performed by The Atlanta Boy Choir, Maestro Fletcher Wolfe, Director, Hendricks Coates, Soloist
 "Bonnie & Clyde", Written and Performed by Spencer Shapeero
 "I Fall In Love Too Easily", Written by Jule Styne and Sammy Cahn, Performed by Chet Baker, Courtesy of Blue Note Records, Under license from Universal Music Enterprises
 "Left Hand Free", Written by Joe Newman, Tom Green (as Thomas Green) and Gus Unger-Hamilton (as Augustus Unger-Hamilton), Performed by Alt-J, Courtesy of Atlantic Recording Corp./Canvasback Music, Courtesy of Infectious Music Ltd., By arrangement with Warner Music Group Film & TV Licensing, By arrangement with BMG Rights Management (US) LLC

Analysis of the recurring theme: The recurring theme has not been used in the trailers of the first two movies, but this could change in future movies. The main melody is comprised within a M6, and it comprises two main motifs that are similar rhythmically and in terms of length. The theme is preceded by an introduction on the strings (that is often repeated and at times heard on its own).

mp

[illegible]

Other relevant information about the franchise: The first two *Avengers* movies, compared to the other parent films, feature a recurring theme, used widely in both films. The introduction of this theme is also at times used on its own (its a very rhythmic section played on the strings). This recurring theme is used in the *Ant-man* movie once. *The Avengers* movies, however, do not use the themes from the other movies (like *Captain America*).

THE AVENGERS

First movie of the franchise Music composed by Alan Silvestri
 Duration of movie: 143 minutes Length of score: 108 minutes and 19 seconds Number of cues: 52

Info on the recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:01:19	View of a building and a helicopter	00:00:02	00:03:03	181 sec.	C	Beginning of string section only
2	00:01:54	Nick Fury asks Coulson "How bad is it?"				F	String section only
3	00:11:39	The Avengers logo	00:11:02	00:11:49	47 sec.	N/A	Only first cell (without string section)
4	00:31:36	Captain America arrives to the base	00:29:16	00:32:10	174 sec.	C	String section only
5	01:15:44	Captain America joins Iron Man (trying to save the plane)	01:06:57	01:16:31	574 sec.	C	Instrumentation, notes and tempo changed, without string section
6	01:51:55	Last fight (the Avengers work together, Hulk joins in the battle)	01:51:16	01:54:25	189 sec.	F	Without string section
7	01:52:11	Idem				F	Idem
8	01:56:48	Last fight (the Avengers work together)	01:55:53	01:57:28	95 sec.	F	Idem, rhythms changed
9	01:57:04	Idem				F	Without string section, instrumentation changed
10	02:09:23	The Avengers won against Loki	02:09:07	02:22:10	783 sec.	C	Faster, without string section
11	02:11:30	The Avengers go back to their normal lives				B	Only first cell (without string section)
12	02:11:54	Idem				F	Without string section, fragmented
13	02:12:40	Last scene (Iron Man planning his new building with Pepper)				F	Without string section
14	02:13:10	End credits				N/A	String section only
15	02:14:15	Idem				N/A	Without string section
16	02:14:35	Idem				N/A	Idem
17	02:21:41	Idem				N/A	Idem
c	02:21:55	Idem				N/A	Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Alan Silvestri. He composed the recurring theme which he introduced at the very beginning of the movie. It sounds similar to the *Thor 2* main theme (heroic sounding). The movie includes a lot of sound design, and sometimes electronic music, although most of the score is instrumental (sound design is louder on the soundt rack). The movie is called *Avengers Assemble* in the UK, although not in the USA. Alan Silvestri didn't reintroduce the Captain America theme in the film (although he is the one who composed it). In the end credits, there is an electric guitar piece (reminiscent of the first two Iron Man themes). The music for the bad guy is heard around 00:39:33. The recurring theme is hinted at different places in the film (01:37:16). The recurring theme is mostly heard at the beginning and at the end of the film. The song "Shoot to Thrill" is used again (as was heard in *Iron Man 2*) to announce Stark's arrival (00:42:10). The song is used once.

END CREDITS

- 02:13:48 - Music by Alan Silvestri

- 02:21:37 - "String Quartet No. 13 in a Minor 'Rosamunde' D804", Written by Franz Schubert, Performed by The Takács Quartet, Courtesy of Hyperion Records Ltd.

"Shoot to Thrill", Written by Angus Young, Malcolm Young and Brian Johnson, Performed by AC/DC, Courtesy of Columbia Records, By arrangement with Sony Music Entertainment

"Black Dirt", Written by Emile Millar, Michael Baiardi, and Mick Flowers, Performed by Emile Millar, Produced by Michael Baiardi, Courtesy of Soundfile Productions Inc.

"Live to Rise", Written by Chris Cornell, Produced by Adam Kasper and Soundgarden, Performed by Soundgarden, Courtesy of Hollywood Records

AVENGERS: AGE OF ULTRON

Second movie of the franchise Music composed by Brian Tyler and Dany Elfman
 Duration of movie: 142 minutes Length of score: 114 minutes and 37 seconds Number of cues: 60

Info on the recurring theme							
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B	MODIFICATIONS
1	00:00:12	Marvel logo	00:00:02	00:04:50	288 sec.	N / A	Notes changed (beginning), without string section
2	00:01:16	The Avengers fight to get the sceptre back				F	Rhythms changed, without string section
3	00:01:28	Idem				F	Idem
4	00:14:29	People arriving at the Avengers' base	00:14:29	00:15:07	38 sec.	F	String section, repeated
5	01:46:52	Fawkeye leaves the Scarlet Witch alone to fight	01:45:13	01:47:08	115 sec.	C	String section, fragmented
6	01:52:56	The Avengers try to save the people	01:49:40	01:53:59	259 sec.	H (B)	Instrumentation changed, without string section
7	01:56:49	The Avengers fight Ultron	01:55:56	01:57:02	66 sec.	F	Rhythms changed, fragmented, without string section
8	02:08:30	Black Widow tries to get over Hulk leaving	02:06:29	02:09:31	182 sec.	F	Instrumentation, notes and rhythms changed, without string section
9	02:10:46	Last scene: the audience takes a look at the Avengers	02:10:02	02:13:08	186 sec.	F	Without string section
10	02:12:48	End credits (not beginning)				N / A	Rhythms and notes changed, without string section
11	02:13:47	Idem				N / A	String section, repeated
12	02:14:38	Idem				N / A	Notes changed (preceded by string section, see previous occurrence)
13	02:14:56	Idem				N / A	Without string section
14	02:15:13	Idem				N / A	Without string section, end modified
15	02:16:16	Idem				N / A	Notes changes (at then end), without string section

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by both Brian Tyler and Danny Elfman (it is unclear who composed what). The score is mainly instrumental, although the film features a lot of sound design (no electronic music though). The music is also quite soft on the sound track (sound design and dialogues are louder). The film features the recurring theme from the previous film (composed by Silvestri), but does not feature music from any of the other Marvel movies (there is, however, piano music used to portray Hulk [at around 00:08:31 for example], reminiscent of "The Lonely Man" theme, it is, however, different [not the same notes]). The recurring theme is heard at the beginning and at the end of the film (not so much in the middle, although hinted at). It is in fact heard in the first and last scenes of the film (although not in conjunction with the *Avengers* logo). Moreover, a lot of the score hints at it (for example around 00:03:49, 01:31:01, 01:56:09, 02:07:26, 02:19:40, 02:21:00, etc.).

END CREDITS

- 02:11:49 - Music by Brian Tyler, Music by Danny Elfman

- 02:11:17 - Score by Brian Tyler

Score by Danny Elfman

"Themes from Marvel's The Avengers", Composed by Alan Silvestri

"Norma, Act I: 'Casta Diva'", Written by 'Vincenzo Bellini', Performed by Maria Callas, Coro del Teatro alla Scala, Milano, Orchestra del Teatro alla Scala, Milano, Tullio Serafin, Courtesy of Warner Classics, By arrangement with Warner Music

"Great Intentions", Written by Jason French Muniz, Cheapshot (as Colton Fisher), James Katalbas and Jason Rabinowitz, Performed by Damato

"Liquid Spirit", Written and Performed by Gregory Porter, Courtesy of Universal Jazz France, Under license from Universal Music Enterprises

"I Can't Get Started", Written by Ira Gershwin and Vernon Duke, Performed by The BBC Big Band (as the BBC Big Band Orchestra), Courtesy of San Juan Music Group Ltd., By arrangement with Countdown Media

"Evening Of Elegance", Written by Bill Keis, Courtesy of ScoreKeepers Music

"Drum Duel", Written and Performed by Brian Tyler

"I've Got No Strings", Written by Leigh Harline and Ned Washington, Performed by Dickie Jones, Courtesy of Walt Disney Records

"Cinderella, Op. 87 Ballet", Written by Sergei Prokofiev

"Berliner Messe: 1. Kyrie", Written by Arvo Pärt, Performed by the Eesti Filharmonia Kammerkoor (as Estonian Philharmonic Chamber Choir) and the Tallinn Chamber Orchestra, Conducted by Tõnu Kaljuste, Used by arrangement with

ECM Records

"Full Dress Hop", Written by Gene Krupa and Roy Eldridge (as David Roy Eldridge), Performed by Gene Krupa and His Orchestra (as Gene Krupa & His Orchestra), Courtesy of Columbia Records, By arrangement with Sony Music Licensing

APPENDIX 8.6 - GUARDIANS OF THE GALAXY FRANCHISE (2014-)

GENERAL INFORMATION

All the movies of the franchise were produced by Marvel Studios (distributed by Disney).

of movies related to the franchise: 3

of director(s): 1 (so far)

of composer(s): 1 (so far)

Beginning of the recurring theme (as introduced in the first movie - aural transcription by author):



Was the main musical theme used in the trailer(s): No (but pop music yes)

Is the franchise based on a book: Based on comics

Are any of the movies remakes: No

Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Guardians of the Galaxy</i>	James Gunn	Tyler Bates	2014	121 minutes	96 minutes	79%	01:53	N/A	\$333,176,600	N/A	N/A
<i>Guardians of the Galaxy 2</i>	James Gunn	Tyler Bates	2017	138 minutes	N/A	N/A	N/A	N/A	N/A	N/A	N/A
<i>Guardians of the Galaxy 3</i>	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 18 April 2016.

Other relevant information about the franchise: *Guardians of the Galaxy* features a lot of pop music. In fact, the song "Hooked on a Feeling" used in the first movie (at about 00:24:09 when Star Lord gets captured) was also used to promote the second film (although not used in this second film). The first two films were scored by Tyler Bates.

GUARDIANS OF THE GALAXY

First movie of the franchise Music composed by Tyler Bates
 Duration of movie: 121 minutes Length of score: 96 minutes and 15 seconds Number of cues: 51 cues

Info on the recurring theme						
	TIMING	SCENE DESCRIPTION	CUE IN	CUE OUT	LENGTH OF CUE	F/B MODIFICATIONS
1	00:00:58	Young Peter walks in his mother's hospital room	00:00:57	00:03:24	147 sec.	F Piano with held strings, end simplified, slow
2	00:01:36	Peter's mother tells him how much he looks like his father				B Piano (lower register), end simplified, slow
3	00:01:58	Peter's mother gives him a present				F Piano, end simplified, slow
4	00:10:20	Peter escapes in a spaceship	00:09:23	00:10:54	91 sec.	F Brass
5	00:21:49	Gamora, arrested, is entered in the system	00:21:43	00:22:33	50 sec.	B Strings
6	00:22:13	Groot, arrested, is entered in the system				B Idem
7	00:28:07	Peter gets up as he realises that Gamora is in danger	00:27:59	00:29:39	100 sec.	F Brass, end modified
8	00:36:40	Drax combats the prison's guards	00:35:21	00:36:50	89 sec.	F Brass, rhythms modified
9	00:37:30	Peter tries to escape with the prosthetic leg	00:37:07	00:41:58	291 sec.	C Staccato, brass and strings, end modified
10	00:38:44	Peter and his "friends" take control of the tower				F Brass
11	00:41:07	Peter and his "friends" escape the prison				F Idem
12	00:41:32	Idem				F Idem
13	00:51:28	Gamora opens up about her difficult childhood	00:51:17	00:53:32	135 sec.	B Piano, slow, end simplified
14	01:03:11	Rocket attacks some of his enemies	01:00:42	01:05:10	268 sec.	F Brass
15	01:17:18	Peter asks his "friends" to help him	01:17:16	01:19:45	149 sec.	B Piano, slow, end simplified
16	01:17:55	Peter tries to convince his "friends" that they can make a difference				B Piano and strings, slow, end simplified
17	01:18:18	Rocket tells Peter that they will die if they embark on this mission				B Idem
18	01:23:43	Final battle: Peter and the Ravagers attack Ronan and his men	01:23:35	01:26:15	160 sec.	F Brass
19	01:23:54	Idem				F Idem
20	01:25:53	Idem				F Idem
21	01:31:36	Rocket assures another fighter that they will protect the civilians				F Idem
22	01:32:31	Rocket and the Ravagers shoot at Ronan's spaceship	01:30:23	01:33:16	173 sec.	F Idem
23	01:33:00	Peter fights Ronan's men (inside the enemy's spaceship)				F Idem
24	01:44:30	Peter tells Ronan that they are the Guardians of the Galaxy				F Idem
25	01:44:40	Peter kills Ronan	01:39:51	01:44:53	302 sec.	C Idem
26	01:48:46	The Guardians of the Galaxy are rewarded (their spaceship was fixed)	01:48:05	02:00:11	726 sec.	F Idem
27	01:49:23	Rocket asks if stealing something is considered illegal				B Brass, slower
28	01:49:37	Drax asks if killing someone is considered illegal				B Strings
29	01:50:05	Peter finally opens his mother's gift (years after she passed away)				B Idem
30	01:50:42	Peter reads his mother's letter				F Piano, slow, end simplified
31	01:54:28	End credits (beginning, although it is preceded by the theme's intro)				C Piano and strings, slow, end simplified
32	01:54:53	End credits				N/A Brass
33	01:59:48	End credits (end)				N/A Idem
34	01:59:58	End credits (final thing heard before end credits scene)				N/A Idem

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Tyler Bates. The only music that is reused from the other films, is the "Marvel fanfare" for the Marvel logo heard at 00:03:40 (composed by Brian Tyler). There is no *title tune* so far. The main theme is heard under two circumstances. 1) as a nostalgic theme (first "composed" music we hear around 00:00:58 - used for both Star Lord and Gamora (around 00:51:20)). 2) as a more heroic theme (for example around 00:10:20 when Star Lord escapes from Ronan's men). It is hinted at sometimes (as around 00:27:11, 00:37:56, 01:32:23). There is lots of pop music in this film (all quite known and most of the time heard as diegetic). In fact, the film starts with pop music, and the last scene features the song "Ain't no mountain high enough". The end credits, however, start with the main theme (which resembles Thor's theme in terms of style and orchestration). There is also pop music over the Guardians of the Galaxy logo seen at 00:06:30. There is lots of sound design in this film, and it is often hard to tell when the music starts or stops. The film features a lot of music (about 79%). The song "Hooked on a Feeling" heard around 00:24:09 in the film, was also quite used for the trailers of this film.

END CREDITS

- 00:06:44 - Music by Tyler Bates
 - 01:59:17 - Additional Music by Timothy Williams, Dieter Hartmann

END CREDITS (CONTINUED)

"I'm Not in Love", Written by Eric Stewart and Graham Gouldman, Performed by 10CC, Courtesy of Mercury Records Limited, Under License from Universal Music Enterprises
 "Come and Get Your Love", Written by Lolly Vegas, Performed by Redbone, Courtesy of Legacy Recordings, By arrangement with Sony Music Licensing
 "Go All the Way", Written by Eric Carmen, Performed by The Raspberries, Courtesy of Capitol Records, LLC, Under licence from Universal Music Enterprises
 "Mad Scene from 'Lucia di Lammermoor'", Written by Gaetano Donizetti, Performed by Bergamo Musica Festival Orchestra and Chorus conducted by Antonino Fogliani (as Antonio Fogliani), Courtesy of Naxos, By arrangement with Source/Q
 "Hooked on a Feeling", Written by Francis Zambon (as Mark James), Performed by Björn Skifs, Courtesy of EMI Music Sweden, Under licence from Universal Music Enterprises
 "Escape (The Pina Colada Song)", Written and Performed by Rupert Holmes, Courtesy of Geffen Records, Under licence from Universal Music Enterprises
 "Moonage Daydream", Written and Performed by David Bowie, Courtesy of RZO Music
 "Fooled Around and Fell in Love, Written and Performed by Elvin Bishop, Courtesy of Island Records, Under licence from Universal Music Enterprises
 "Cherry Bomb", Written by Kim Fowley and Joan Jett, Performed by The Runaways, Courtesy of Island Records, Under licence from Universal Music Enterprises
 "Ooh Child", Written by Stan Vincent, Performed by The Five Stairsteps, Also performed by Chris Pratt (uncredited), Courtesy of Buddha Records, By arrangement with Sony Music Licensing
 "Ain't No Mountain High Enough", Written by Nick Ashford and Valerie Simpson, Performed by Marvin Gaye and Tammi Terrell, Courtesy of Motown Records, Under licence from Universal Music Enterprises
 "I Want You Back", Written by Freddie Perren, Fonce Mizell, Berry Gordy and Deke Richards, Performed by Jackson 5, Courtesy of Motown Records, Under licence from Universal Music Enterprises

GUARDIANS OF THE GALAXY 2

Second movie of the franchise	Music composed by Tyler Bates	
Duration of movie: 138 minutes	Length of score: N/A	Number of cues: N/A

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was again composed by Tyler Bates. He reused the same main theme that he composed for the first film. This theme was, however, not used in the trailers, but rather the song "Hooked on a Feeling". Similar to the previous movie, this film features a lot of pop music (see list below). The movie was not analysed in depth, though, because of its release date.

END CREDITS (info taken on IMDb)

Music by Tyler Bates
 - Brandy (You're A Fine Girl), Written by Elliot Lurie, Performed by Looking Glass, Courtesy of Epic Records, by arrangement with Sony Music Licensing
 - Mr. Blue Sky, Written by Jeff Lynne, Performed by Electric Light Orchestra, Courtesy of Epic Records, by arrangement with Sony Music Licensing
 - Lake Shore Drive, Written by Eugene von Heitlinger, Performed by Aliotta Haynes Jeremiah, Courtesy of Laurel Canyon Animal Company
 - Un Deye Gon Hayd (The Unloved Song), Written by Jimmy Urine (as James Euringer), Performed by Jimmy Urine, Courtesy of UCR, LLC
 - Southern Nights, Written by Allen Toussaint, Performed by Glen Campbell, Courtesy of Capitol Nashville Records, Under licence from Universal Music Enterprises
 - The Chain, Written by Lindsey Buckingham, Mick Fleetwood (as Michael Fleetwood), Christine McVie, John McVie and Stevie Nicks (as Stephanie Nicks), Performed by Fleetwood Mac, Courtesy of Warner Bros. Records Inc., by arrangement with Warner Music Group Film & TV Licensing
 - Come A Little Bit Closer, Written by Tommy Boyce, Bobby Hart, and Wes Farrell, Performed by Jay and the Americans (as Jay & The Americans), Courtesy of Capitol Records, LLC, Under licence from Universal Music Enterprises
 - My Sweet Lord, Written and Performed by George Harrison, Courtesy of EMI Records Ltd., Under licence from Universal Music Enterprises
 - Wham Bam Shang-A-Lang, Written by Rick Giles, Performed by Silver, Courtesy of RCA Records, by arrangement with Sony Music Licensing
 - Bring It On Home To Me, Written and Performed by Sam Cooke, Courtesy of ABKCO Music & Records, Inc. and RCA Records
 - Surrender, Written by Rick Nielsen, Performed by Cheap Trick, Courtesy of Epic Records, by arrangement with Sony Music Licensing
 - Father And Son, Written by Cat Stevens (as Yusuf Islam), Performed by Cat Stevens, Courtesy of Island Records Ltd., Under licence from Universal Music Enterprises
 - Guardians Inferno, Written by James Gunn and Tyler Bates, Produced by Tyler Bates, Performed by The Sneepers ft. David Hasselhoff
 - Flashlight, Written by George Clinton (as George Clinton, Jr.), Bernie Worrell (as Bernard Worrell), and Bootsy Collins (as William Collins), Performed by Parliament, Courtesy of Island Records, Under licence from Universal Music Enterprises

APPENDIX 8.7 - ANT-MAN FRANCHISE (2015-2018)

GENERAL INFORMATION

All the movies of the franchise were produced by Marvel Studios (distributed by Disney).

of movies related to the franchise: 2

of director(s): 1

of composer(s): 1 (so far)

Beginning of the main theme (aural transcription by author):



Beginning of the rhythmic section (aural transcription by author):



Was the main musical theme used in the trailer(s): No

Is the franchise based on a book: On a Marvel comic

Are any of the movies remakes: No (it has appeared on various animated series linked to The Avengers franchise though)

Are some movies divided into parts: No

MOVIES RELATED TO THIS FRANCHISE											
FILM TITLE	DIRECTOR	COMPOSER	YEAR RELEASED (THEATRE USA)	DURATION OF MOVIE	AMOUNT OF MUSIC	RATIO (MUSIC)	AVERAGE - LENGTH CUES	AVERAGE - LENGTH CUES*	AMOUNT AT BOX OFFICE	OCCURRENCES OF TUNE	RATIO (TUNE)
<i>Ant-Man</i>	Peyton Reed	Christophe Beck	2015	117 minutes	88 minutes	75%	01:52	N/A	180,202,163	N/A	N/A
<i>Ant-Man and the Wasp</i>	Peyton Reed	N/A	2018	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

The amount each movie made at the Box Office was taken from Box Office Mojo on 18 May 2017.

Other relevant information about the franchise: Technically, there is no *title tune*, as only one movie was released. However, the main theme used in the first film could be used as such in the future. It contains two components (rhythmic & melodic) that might be used again in the subsequent film (see info on the first film).

ANT-MAN

First movie of the franchise	Music composed by Christophe Beck	
Duration of movie: 117 minutes	Length of score: 87 minutes and 48 seconds	Number of cues: 47

COMMENTS REGARDING SOME ASPECTS OF THE MUSIC IN THIS MOVIE:

The music for this film was composed by Christophe Beck. There is no *title tune* so far (the second film has not been released yet). However the main theme of this film could easily become a *title tune*. There are two components to it, a rhythmic one and a melodic one (easy to hear when the theme is used for the beginning of the end credits). In the film itself, the two components are separated at times. The rhythmic part can be heard for example around 00:24:20 (when Scott steals the suit, first time we hear it). The melodic component can be heard for example around 00:52:20 (when Scott trains to become Ant-Man). The theme is also remixed with more modern instruments, for example in the end credits around 01:57:20. The recurring theme of *The Avengers* is used once during the film (when Scott steals a piece of technology at their base and encounters the Falcon, at around 01:02:26 - it is uncredited). The end credits scene involving the Falcon, Bucky and Captain America also uses music from the second *Captain America* movie (the theme for Bucky - credited "50 year old Ghost Story"). The score for *Ant-Man* features all kinds of music: Latin songs (like at the very beginning), club music, orchestral "traditional" music, and so on. Although there is lots of music in this film, it is at times so faint that it is highly probable that most audi viewers wouldn't even notice it (for example around 00:08:00, I had to put the volume at max level to hear it).

END CREDITS

- 01:48:27 - Music by Christophe Beck

- 01:55:30 - "Borombon", Written by Javier Vazquez, Performed by Camilo Azuquita, Courtesy of Soundway Record

"Shingalin en Panamá", Written by Luis Jacinto Argumedes Mateus, Performed by Orquesta Los Embajadores, Camilo Azuquita, Courtesy of Soundway Records

"Antmusic", Written by Adam Ant and Marco Pirroni, Performed by Adam and the Ants, Courtesy of Sony Music Entertainment (UK) Ltd, By arrangement with Sony Music Licensing

"Live It Up", Written by Dwayne Alo, Jaron Lamot, Colton Fisher and Jason Rabinowitz, Performed by Di'Alo

"La Cucaracha", Traditional

"Hot Poppin Popcorn", Written by Murray Cook, Jeff Fatt, Anthony Field, John Field, Sam Moran and Paul Paddick, Performed by The Wiggles, Courtesy of Razor & Tie

"Escape", (from the MGM film "Coffy"), Written and Performed by Roy Ayers, Courtesy of Metro-Goldwyn-Mayer Music Inc.

"I'm Ready", Written by Milan Williams, Performed by The Commodores, Courtesy of Motown Records under license from Universal Music Enterprises

"Our Time Now", Written by Kelli Wakili, Michael Mayeda, Colton Fisher, Jason Rabinowitz and Jaron Lamot, Performed by Love Kelli

"Pink Gorilla", Written by Roberto Callero Ross, Colton Fisher and Jason Rabinowitz, Performed by HLM

"It's a Small World", Written by Robert B. Sherman and Richard M. Sherman

"Plainsong", Written by Robert Smith, Simon Gallup, Porl Thompson, Boris Williams, Roger O'Donnell and Laurence Tolhurst, Performed by The Cure, Courtesy of Fiction Records Limited / Polydor Records Limited

"50 Year Old Ghost Story", Composed by Henry Jackman

Interview with Nicholas Hooper¹

Date: 9 February 2016

Interviewee: Nicholas Hooper

Interviewer: Marie-Claude Codsì

Marie-Claude: Could you tell me something about your training in composition? With whom you trained, and where you studied?

Nicholas Hooper: I went to the Royal College of Music in London and I went originally to study guitar with John Williams, the guitarist, I mean another person completely, which is bizarre. I wasn't sure whether to study composition or classical guitar at that point. I applied to the Academy for composition, the Royal Academy and the Royal College for guitar and I got into the Royal College for guitar. I started studying there, but very soon came to realise that John Williams, being a very busy man, was not going to turn up and teach me very often. And in fact, after a while, it became apparent he wasn't going to teach me very much at all. He did take some of the pupils there, but not myself. After a year, I managed to change to first study composition and I studied with John Lambert who was really, I think, one of the most inspiring teachers there at the time. He ran an improvisation group and that's how I got to know him. We used to sit round and just do all sorts of weird improvisations and ideas and it was terribly productive. When he took me on as a pupil, I had actually got stuck, I couldn't write music at all. I had been with someone else before him who was discouraging and I just sort of stopped doing it, so he gave me canons. Well, he said write a canon. What you do is you write your idea, and then you write it again over the top maybe in a different key or in the same key and then that takes you on for the next idea, and by doing that, after a couple of weeks, I was beginning to get the writing flowing again. I just went on from there. I wrote a piece for film when I was there for somebody at the Royal College of Art, it was a film about the London to Brighton old vehicle rally, and there was a brass band.

Marie-Claude: Were you paid for that project?

¹ The transcription was edited by the author to remove unnecessary repetition.

Nicholas Hooper: I think I did get something but not very much. What was very interesting was that at that time, I got a lot of congratulations from a lot of my friends and colleagues and they said, "Why don't you go into film music?" I thought, "Oh no, I will never get into film music, you know that's far too tough, I'll never get into that." I left College thinking I would never get into film music at all, and went on and did all sorts of other things, all sorts of performing. I did write some fairly serious art music, following on from Boulez and that sort of music. I did a bit of conducting and I wrote for Ballet Rambert.

I left College quite oddly with a guitar prize. I won the guitar prize there, having taken composition, which is interesting. Then I went on to perform in guitar and flute duo, and for live music now, which is a great thing started by Yehudi Menuhin. I wrote something for the memory of his secretary that died. I wrote for the ballet Rambert. It was sort of a student piece, but it got brilliant reviews in all the papers. That would be back in 1975, or something like that, and I wrote for other dance companies and worked with dance a bit and then moved on just to performing.

Marie-Claude: When did you get your first professional gig for either TV or film?

Nicholas Hooper: Not until 1988. A long time later. I had done a lot of performing. And in 1980, I started an amateur orchestra in Oxford. I wrote them pieces because they weren't good enough to play the pieces I wanted them to play. I wanted them to play Ravel's Tombeau de Couperin, and they couldn't play it. I wrote something rather based on Ravel's Tombeau de Couperin. I cut my teeth on writing orchestral music with this amateur orchestra with about seven or eight pieces altogether. The advantage was learning to write stuff that was easy to play but quite effective, which is what you need to do for film music if you can. You need to be effective in order to get stuff together.

Marie-Claude: Yes, because the performers usually don't get the music in advance.

Nicholas Hooper: No, they don't. They just turn up and read it. It is awesome, it is just amazing watching them. When I started, you know, films, I had already developed quite a lot of technique. I batched all over the place as a folk musician, as a classical musician, as a recording guitarist, writing music on plays, musical plays, Shakespeare plays as well. I still did get experience.

Marie-Claude: And you have written music for a lot of TV series as well.

Nicholas Hooper: Yes, that started in 1988. I think the first one was for what was called Central Television, which is ITV, and that was my first popular commission. It was called *Road Ahead*, and it was about building a motorway. It doesn't sound much fun, but it was really interesting because there were a lot of time-lapse sequences. I was really influenced by that piece of Philip Glass for, what's it called? I can never pronounce it. Kayaan.... [Koyaanisqatsi]. I was influenced by him, I was using a lot of repetitive patterns. Because part of that was natural history, which then got me into the natural history sphere after a few years and I worked in natural history films until about 2000 mainly. Almost exclusive. That was really interesting because you think that natural as being scientific, but actually it was drama, definitely dramatic music you know. And I did some series. I did a series called *Land of the Tiger*, which was about India. I went to India, studied Indian music, met Indian musicians. Then I went to South America and met South American musicians. It was a really glorious time, the 90s.

Marie-Claude: What do you think are the differences in approaching a TV series, a documentary and a film? If there are any differences.

Nicholas Hooper: I think that the people who make them approach them differently, that's partly the thing, but how shall I answer this question...

Marie-Claude: Well, do you plan the music ahead for the overall series, or you go one episode at a time?

Nicholas Hooper: I just react to the film. Generally speaking, that will be the case. There have been cases where I have got ahead and written themes before it was filmed, such as with the first *Harry Potter*. Quite often there isn't quite the time to do that. But sometimes, I will develop what I call a palette beforehand. But I have never planned structure. Never.

Marie-Claude: You don't write themes for specific characters?

Nicholas Hooper: No, obviously I write through. What to do, and that would be the same for any film, is I look at the film, I react to it and I just sit at the keyboard

which is behind you. I play at the computer, just improvise really and see what comes up.

Marie-Claude: If you write music before you see the movie, do you show the director right away, or you wait to see the movie?

Nicholas Hooper: As soon as I have written something I will record it down and send it to the director. There is a lot of to-and-fro. If I am working say on a new film, I will through write, because that's the only way I can get past the pain barrier, right to the end. Usually, the stuff at the beginning isn't very good, but it gets better as it goes on. Then, having found ideas, I can back write those ideas into the early bit, or find new things to connect. But what's weird, and it's a bit unsatisfactory for you, because I am not a planner like many film composers are. What's weird is that by the time I finish and it's all working, I can look back and say, well there's the structure. I have got a structure. I did it, but I don't quite know how I did it.

Marie-Claude: You didn't plan it ahead?

Nicholas Hooper: No. It's too boring. When I plan, it stops ahead, it's like it's dead before I even got there. I need to be excited by the action of writing it.

Marie-Claude: Do you start writing the music chronologically within the films or...?

Nicholas Hooper: Yes, generally chronologically. I mean there are different kinds of things. I might, within let's say a 40 minutes documentary, write through that in a day. Done, you know? One I did, that was it. It was in a series and it took me a day to write. That would be chronological. Very fast. Sometimes I have to go back and sort it out. And then, on one occasion for a film, sorry a TV thing called *Prime Suspect*, for which I got a BAFTA, I through wrote and presented this to the director and the editor. The editor just discovered that a certain piece was working really well all over the film. I had written it for just one little scene where the poor Tennison is being sort of harangued by some kind of religious maniac. We put it all through the film and he sort of bucked it in really crudely and I rewrote all the bits to his template, and it worked beautifully and it was fantastic. It went really well.

Marie-Claude: That was an easy job I guess?

Nicholas Hooper: Yes, it was. But it was very successful and it was a good way to work because he was such a musical character. I mean most of this film work is always a to-and-fro, you're not a composer, you cannot just compose what you want. You have to figure out what they want.

Marie-Claude: And sometimes they have a hard time telling you.

Nicholas Hooper: Yes. The other one, which was early was actually *Harry Potter and the Order of the Phoenix*. Because a) we needed to convince Warner Bros. that I was suitable to come after Patrick Doyle and John Williams because I was unknown to them. He [David Yates] got some sequences together or at least he got storyboards, it wasn't actually film, but it was this story from the book, like you read a comic really. I wrote a piece for that. That was well before the filming and it was used in the film, that piece. It was just changed slightly a bit.

Marie-Claude: For which sequence, do you remember?

Nicholas Hooper: It was the Ministry of Magic, the opening. Do you know, how he goes down into the telephone box, the lift? From there right to the end of the sequence.

Marie-Claude: Lots of strings if I remember correctly?

Nicholas Hooper: Yes, it's this big build-up, it builds and builds. On that one, David and I did work together ahead with quite a lot of ideas. Early, because I think we all were sort of nervous. It was his first big film as well.

Marie-Claude: You got the *Harry Potter* gig through David Yates?

Nicholas Hooper: Yes. I had done all the music for David Yates's films since *Sex Traffic*, before that, including when he was in College, his film for leaving film school.

Marie-Claude: You said you sent in a few pieces to Warner Bros to show them what you could do. Did you send them any piece that featured *Hedwig's theme*?

Nicholas Hooper: No, no, no. No, that's interesting. I think the *Hedwig's theme* we were very aware of it. David didn't want it all over the place. If you look at the two films I did, you'll find it appears I think seven times in the first one.

Marie-Claude: I think eight in the first one and three times in the second one.

Nicholas Hooper: Three times. So, it went right down in the second one. And then of course when you get to Desplat, it disappeared.

Marie-Claude: Although in the last movie, there are what seems to be John Williams quotes at some point.

Nicholas Hooper: Yes. I think the franchise were very keen that it should appear. But it was partly I think a slight nervousness because they felt that if it didn't appear then they would lose their audience. But they weren't going to lose their audience.

Marie-Claude: You felt that it was Warner Bros. that pushed you into using *Hedwig's theme*?

Nicholas Hooper: Yes. It was the man in charge of the music, a lovely guy, Doug Frank [credited as "Executive in Charge of Music for Warner Bros. Pictures" on the CD]. He said, "we do like that theme to appear from time to time." I said, "alright then." And I think it was fun, I enjoyed doing it. I enjoyed sort of just bringing a little bit of it in, because you probably noticed one or two places, just at a point where Harry does something and....

Marie-Claude: You hear it briefly.

Nicholas Hooper: And apparently I changed a note at one point.

Marie-Claude: Yes, but you're not the only one.

Nicholas Hooper: Good. I think I was forgiven. But it's just the way it happened you know.

Marie-Claude: Did you choose where it would be played?

Nicholas Hooper: I came up with some suggestions. It was very much a to-and-fro but in the final, David Yates would review things and decide. He had very firm ideas about music.

Marie-Claude: Do you remember if there were temp tracks for either of the films you worked on, and also what was used?

Nicholas Hooper: Yes there were. I am just trying to remember. In the second one, they're all mine, which is just quite fortunate. They were taken from the first film and other bits and pieces.

Marie-Claude: Actually, some themes from the fifth movie were reused, other than *Hedwig's theme*. Like the music for Fred and George Weasley is used in both the fifth and sixth movies.

Nicholas Hooper: Yes. There is a story behind that.

Marie-Claude: Really?

Nicholas Hooper: Yes. Well, because I tried to get them to take other pieces of music. *Wizards Wheezes*, that piece, never got in the film. Have you noticed?

Marie-Claude: Yes. And there is another song on the CD as well, that's not in the film. I think it's a choir piece?

Nicholas Hooper: Yes. That didn't get on because the sequence it was written for never happened. It was an early sequence. That was a piece that was written well before they were filming. That piece provided what we would call the DNA for the entire structure of the film. Although you never hear the choir piece, bits of it got used all over the film. It was always under Dumbledore when he was doing stuff with Harry or talking. The biggest moment of it was when he and Harry go to the cave, just before, there's this huge build-up, and that is *In Noctem*. That is that piece transformed into this massive... It's one of my favourite bits I think. It just got so big. Choir of fifty and the orchestra of a hundred and ten. It was just massive. That was great. I would have liked *In Noctem* to have been in, over the end titles, but then, I think the feeling was that that would be too down after Dumbledore's death and they needed something happy. I did write something happy for it, but it wasn't

the right thing. They ended up using *Fireworks*. What we call *Fireworks* for the end. And then they also used *Fireworks* instead of *Wizard Wheezes*. Somebody thought that jazz was not appropriate for *Harry Potter*, that's why *Wizard Wheezes* disappeared, it was just cut.

Marie-Claude: It's a shame because it's a really nice piece.

Nicholas Hooper: What's funny about it was that the entire sort of team who were backing me up in Hollywood, not backing up, they were going to do arrangements and sell all this in shops and everything, *Wizard Wheezes* was like their favourite piece, they were all kind of into it. Then suddenly it wasn't on the film. But it's on the CD.

Marie-Claude: Yes, it is. Apart from David Yates, who got to choose what happens musically in the movies?

Nicholas Hooper: Well, David was very well supported by the other two Davids. They would have a say as well, and a sort of push. I think that David Heyman, very creative man who in a way pushed me into writing that Dumbledore's death theme, you know the one when he is dead. He kept on coming and saying, "Just make it a bit sadder." But it is sad! And you know he got me there, so he had quite an influence. He was a lovely, gentle character who supported the team. I think I had an experience that most composers in Hollywood don't get. There was very little people on my shoulder, except David himself. He was supported by the other two Davids. He was very hard, but very tough, but there was only one person really, that I had to deal with and that was David Yates. But I have to say the *Wizard Wheezes* theme was somebody else's idea. I will probably leave it to there. It wasn't his. ... Somebody in America. You know, these things happen.

Marie-Claude: Do you work with orchestrators?

Nicholas Hooper: Yes, well that's an interesting thing. The whole thing is orchestrated as I write it. I am putting in all the sounds on my computer using Nuendo. It's like a computer-generated mock-up of what it's going to be. When the orchestrator gets it, all the instruments are there already. It's not like he is saying, 'I will try that on the trumpet' because it's already on the trumpet.

Marie-Claude: It's more a question of adding the nuances or that kind of stuff?

Nicholas Hooper: I'd call them a realisation really. They have to realise in real terms what I have done. They get all the notes, they get all the rhythms and all that. They get what instruments it's played on and they can hear the volume level. They can hear the kind of articulation I have used. Sometimes that won't quite transfer to an instrument so they will have to think about that. But then they will have to put those dynamics in for the instruments, they will have to put the slurring in, and the phrasing themselves. They will have to work it out by ear from what I have done. It's a very difficult job. I think it must be slightly less satisfying than actually getting a piano piece and saying, "Ah, I will just orchestrate it." It's a very clever job and a good orchestrator of that kind supported me because I would come in the studio and hear what I had done but sort of polished up.

Marie-Claude: Did you get to choose with whom you would work?

Nicholas Hooper: Yes. One of them, well not on *Harry Potter*, was my son Greg. He was very good. He was trained up by somebody called Alastair King who did a lot of the orchestration. But, in the early days of *Harry Potter*, that was a learning curve with him because you know all this stuff holds this pressure. Ten days before the first recording session we didn't feel it sounded big enough. The reason why it didn't sound big enough was that I didn't have good enough samples. What we were getting, the sound of my orchestra that was electronic, just didn't sound very big. We told poor Alastair to beef it up. Alastair beefed it up and we just spend the rest of the recording session taking everything out again. What I had written was right. But we sort of lost our nerve, but we got it back to what it was. In the end, it was just a big creating process. I don't think it was any different than what happens all the time, you know, really. He turned out to be a great asset, Alastair, very calm, very cool.

Marie-Claude: He worked on both films?

Nicholas Hooper: He did.

Marie-Claude: Did you also work in collaboration with the videogame composers?

Nicholas Hooper: There was a little bit of that but they were always trying to work when I was trying to work. There was a bit of to-and-fro. Someone got some of my files, the ones I was permitted to send them. They had to work with, but I think they went their own way to be honest. It was a completely different thing really, the videogame.

Marie-Claude: You were never really involved?

Nicholas Hooper: No, not really involved.

Marie-Claude: Did you also work in collaboration with sound design people? Because sometimes it seems that the music is really closely tied to the sound design.

Nicholas Hooper: Yes, I think, on *Harry Potter* we did go and have a listen to what they were doing and take that on board, and talked with them. But I think a lot of them were then working with what I had done. Well, it was probably to-and-fro, coming back to it. There was a lot of talk about some sound design. Have you got any example of what you are thinking of?

Marie-Claude: On the CD, for the sixth movie, I would have to see the name of the songs, but there is one example where you hear what sounds like sound design [I was talking about the cue “The Drink of Despair”].

Nicholas Hooper: You are wondering whether that was me or the sound designers?

Marie-Claude: Yes.

Nicholas Hooper: If it was on the CD, it was me. I used quite a lot of samples and I used some very strange sounds, some of which I created myself together with the orchestra. It wasn't all orchestral by any means. If that's what you mean, then yes. I was doing that.

Marie-Claude: Is it harder to score something within a series like this, or are the constraints quite liberating? I believe you watched the first movies before you started working on the films. Were you aware of what Patrick Doyle and John Williams had done? Did you try to do something similar, or you went your own way?

Nicholas Hooper: I think I went my own way. I think it was three, the third film, I loved the score for that particularly. I think I tried to emulate John Williams for a bit, but then I realised I couldn't, because you can only write from your heart, and what you do. I mean I could, with a bit of work, work exactly how he orchestrated the movies through and stuff but it wouldn't be very creative. It would end up being dry.

Marie-Claude: I think you did some things similar to John Williams, sometimes Mickey-Mousing what was happening or commenting on the action. Sometimes when there was a funny situation in the fifth or sixth film, it's as if the music commented on those situations.

Nicholas Hooper: Yes. What comes to mind, in the fifth film is the *Umbridge* theme. That was a funny story. That gives me another chance to talk to you about other things to do about writing the *Harry Potters*. And that was that I wrote fourteen hours of music for each film altogether.

Marie-Claude: Wow.

Nicholas Hooper: What I actually meant was that for every sequence, I might have come up with five or six ideas, maybe slightly less, but then I would have to keep rebuking things. I think with *Umbridge*, I swept out seven ideas all different. You know, what do you do with this lady who's all sweetie, sweetie and horrible. I thought, "Why don't I try this one, they won't like it but, it's completely buggers, it's off the walls." Of course, that's the one we used. It was an attempt to be completely mad, the *Umbridge* theme. And it worked.

Marie-Claude: Do you remember the spotting sessions?

Nicholas Hooper: Yes.

Marie-Claude: Do you still have the notes, well did you take notes actually?

Nicholas Hooper: I did, of course. But, no I haven't got the notes, sorry. It's all a bit of a blur. I think probably a lot of it would have been like David would say "Well that's very interesting", which my heart would sink. Right, that was gone. He was never rude. But when he said that was interesting I knew it was a dead duck. I'd

always try and present with a bouquet of ideas, like a bouquet of flowers, like in the hopes that somebody would take something from it. Usually something would come up, you know. It would be very rare that I would go there, and they would all just go “there isn’t anything.” Some things would be ongoing anyways. As I said, the Dumbledore dying in the courtyard was quite a long journey to get there. But worth it, because they used it in the last film, didn’t they? For Snape dying?

Marie-Claude: Yes they did. And how long did you work on both scores?

Nicholas Hooper: The first one was a year. The second one was about seven months I think. We thought we could do it quicker. I probably did the same amount of hours on the second one than I did in the first one.

Marie-Claude: Do you believe it’s important for franchises to have some sort of musical identity or they could have no recurring melodies/themes and that would work?

Nicholas Hooper: I think it might be, yes. Which is slightly digging my own grave. I think it does seem to make a difference when you think about it. Obviously with *James Bond* you know, I think that’s a great theme. It will always happen. I suppose *Hedwig’s theme* was also a very clever theme, that sort of got into one’s mind somehow. You see it goes [sings *Hedwig’s theme*] and everybody would know where you were. I think that might be true actually that, they probably do. I find the *Star Wars* theme very hard. It doesn’t do it for me but then, you know, it certainly does it for the majority of people who hear it.

Marie-Claude: Do you like the *Star Wars* movies?

Nicholas Hooper: I have only seen one. The latest one, I went to see it. It was good, it was a cowboy film in space. That’s what I felt struck me. I thought Harrison Ford was brilliant. Have you seen it?

Marie-Claude: Yes, I have. It’s kind of a remake of the first one, *Episode IV*.

Nicholas Hooper: Well, I’m going to have to go through them now and work out the whole story. Because it’s quite an interesting story. It could take a while.

Marie-Claude: Was your relationship with David Yates similar to other relationships you have had with other directors?

Nicholas Hooper: David Yates, it was a very close relationship. That's probably why, in the end, I had to step back and he had to step back and have to have Alexandre Desplat do the next one. It was very intense, you know between us. We weren't quite in a screaming pitch, but it was like forging metal I suppose. Digging deep. Some people, I mean one guy said, "Well, I don't know where to put the music, just put it where you like." I went "AHH!" But I did, and it worked really well. That was the opposite end really. You know some people I hardly see at all. It just so varies between one director and another.

Marie-Claude: How often would you meet with David Yates and show him your stuff?

Nicholas Hooper: I can't remember. Not quite often enough sometimes.

Marie-Claude: He was probably busy doing other things.

Nicholas Hooper: He got very caught up in other things and I'd be sitting waiting for him, for an hour or two sometimes. I mean having gone up to London to meet him because he was doing something else and then you know he'd come in and be incredibly tired and harassed. It was not often enough. I think it might have been every two weeks. I can't be sure. I think the first one we had somehow more time. We'd meet more. He would come down here [to Nicholas Hooper's home].

Marie-Claude: Really?

Nicholas Hooper: Yes. I remember when we did, do you know the *Possession* theme?

Marie-Claude: Yes.

Nicholas Hooper: Which I love. It's probably one of my favourite pieces and when he heard that he gave me a hug. He said, "We got a score!!" That's a story. But yes, I mean sometimes you will only meet a director three times during the process but there would be a lot of emails you know. There would be constant feedback but

face-to-face meetings. It was better to be with David face-to-face. I don't know if I've said this before but something that's very interesting is when somebody like David is in the room and I'm listening to my music to the film, I start hearing it through his ears. I know what he is going to like and what he isn't going to like whereas when he wasn't there, I wasn't sure. Is that bizarre? I think it's kind of an odd situation of having to get into a director's mind and allowing it to get directly into your mind. Slightly like Voldemort possessing. Well, you know you do have to let them in. The other thing, I don't know if I have ever mentioned it in another interview, the other thing that I thought was really important, so probably the two things that are really important for me, one was being able to do that, empathy with the person you are working with, and the other is to write the music as though it was for me, not for them. I sort of have to kid myself into thinking this is mine and I am doing it for me! If I did that, then good would come out of it. If I started thinking I am doing it for someone else, I dry up. It was this sort of fooling oneself.

Marie-Claude: Do you listen to the music again? The music you composed for the *Harry Potter* films?

Nicholas Hooper: I didn't listen to it for quite a long time, but oddly enough I listened to it about a month ago. I thought, "God did I do that? Extraordinary!" It was quite something to have felt you did that. It all seems such hard work, so remorseless. You look back now and you just think wow! Part of me would love to do it again, another part of me is thinking maybe not, let's do something else.

Marie-Claude: Have you been to Universal Studios in Florida?

Nicholas Hooper: Not in Florida, no.

Marie-Claude: Because they use your music quite a lot.

Nicholas Hooper: Do they?

Marie-Claude: Yes, they use the music from *Harry Potter* 1 and 2 the most, and then I would say your music afterwards. You don't hear much of 7 and 8. But those are really dark films. Doesn't put you in a good mood.

Nicholas Hooper: No. They are very much more atmospheric. That's an interesting other point about writing music for the *Harry Potter* franchise. I was acutely aware that we would be bringing out a CD and there would be spin-offs. That put a pressure on me and David that hadn't been there for other things because I was having to say this music has got to be standalone music. How do you do that, creating sort of atmospheric music. It's a real trick not to take the film over with the music, which I can think might happen with these kinds of films, but allow it to be subtly underneath at the same time when you listen to it so you can enjoy it. That's quite difficult to do.

Marie-Claude: You didn't rewrite the pieces, the cues from the movies to make them standalone pieces? They are standalone pieces in the movies already?

Nicholas Hooper: Yes. I was deliberately trying to do that and David was always hoping that I wouldn't. I don't think that he was, that's not fair, but you know it was hard of him, it was hard for us both that we had to make sure to have that as well because obviously the fans want to buy the CDs and they want to be able to listen to them and it's got to mean something on its own. I wrote, well probably one of the most successful scores we ever did David and I was called the *State of Play*. I don't know if you came across that?

Marie-Claude: I haven't watched it.

Nicholas Hooper: It's a TV series, it's not a feature film. It's one of my most original scores, one of my most interesting. But it would be like watching wall paper dry, you know if you were to listen to it. We did think of making a CD of it, but it wouldn't be a very good CD because it was that kind of music that gets under your skin rather than *Harry Potter*-ish music. You need it to be like classical music. Odd business, isn't it?

Marie-Claude: Yes. Unfortunately, that was all the time we had. Thank you very much for this interview.

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Ant-Man, directed by Peyton Reed, 2015.

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Avatar, directed by James Cameron, 2009.

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- The Birth of a Nation*, directed by D.W. Griffith, 1915.
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- The Bourne Identity*, directed by Doug Liman, 2002.
- The Bourne Legacy*, directed by Tony Gilroy, 2012.
- The Bourne Supremacy*, directed by Paul Greengrass, 2004.
- The Bourne Ultimatum*, directed by Paul Greengrass, 2007.
- The Bride of Frankenstein*, directed by James Whale, 1935.
- Bridget Jones's Baby*, directed by Sharon Maguire, 2016.
- Bridget Jones's Diary*, directed by Sharon Maguire, 2001.
- Bridget Jones: The Edge of Reason*, directed by Beeban Kidron, 2004.
- Bullitt*, directed by Peter Yates, 1968.
- Cape Fear*, directed by J. Lee Thompson, 1962.
- Cape Fear*, directed by Martin Scorsese, 1991.
- Captain America: Civil War*, directed by Anthony Russo and Joe Russo, 2016.
- Captain America: The First Avenger*, directed by Joe Johnston, 2011.
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- Despicable Me*, directed by Pierre Coffin and Chris Renaud, 2010.
- Despicable Me 2*, directed by Pierre Coffin and Chris Renaud, 2013.
- Despicable Me 3*, directed by Pierre Coffin and Kyle Balda, 2017.
- Diamonds Are Forever*, directed by Guy Hamilton, 1971.
- Die Another Day*, directed by Lee Tamahori, 2002.
- Doctor Strange*, directed by Scott Derrickson, 2016.
- Don Juan*, directed by Alan Crosland, 1926.
- Don Winslow of the Navy* [12 chapters], directed by Ford Beebe and Ray Taylor, 1942.
- Dr. No*, directed by Terence Young, 1962.
- Dumbo*, directed by Ben Sharpsteen, Samuel Armstrong, Norman Ferguson, Wilfred Jackson, Jack Kinney, Bill Roberts, and John Elliotte, 1941.
- The Exploits of Elaine* [14 chapters], directed by Louis J. Gasnier, George B. Seitz, Leopold Wharton, Theodore Wharton, 1914.
- Fantastic Beasts and Where to Find Them*, directed by David Yates, 2016.
- Fast & Furious*, directed by Justin Lin, 2009.
- The Fast and the Furious*, directed by Rob Cohen and Mel City, 2001.
- The Fast and the Furious: Tokyo Drift*, directed by Justin Lin, 2006.

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- Fast Five*, directed by Justin Lin, 2011.
- The Fate of the Furious*, directed by F. Gary Gray, 2017.
- Father of the Bride*, directed by Vincente Minnelli, 1950.
- Father of the Bride*, directed by Charles Shyer, 1991.
- Father of the Bride Part II*, directed by Charles Shyer, 1995.
- Father's Little Dividend*, directed by Vincente Minnelli, 1951.
- The Fighting Devil Dogs* [12 chapters], directed by John English and William Witney, 1938.
- Finding Nemo*, directed by Andrew Stanton and Lee Unkrich, 2003.
- The Flag Lieutenant*, directed by Percy Nash, 1919.
- The Flag Lieutenant*, directed by Maurice Elvey, 1926.
- The Flag Lieutenant*, directed by Henry Edwards, 1932.
- Flash Gordon* [12 chapters], directed by Frederick Stephani and Ray Taylor, 1936
- For Your Eyes Only*, directed by John Glen, 1981.
- Frankenstein*, directed by James Whale, 1931.
- Frankenstein Meets the Wolf Man*, directed by Roy William Neill, 1943.
- From Russia with Love*, directed by Terence Young, 1963.
- Frozen*, directed by Chris Buck and Jennifer Lee, 2013.
- Furious 7*, directed by James Wan, 2015.
- Further Adventures of the Flag Lieutenant*, directed by W. P. Kellino, 1927.
- The Ghost of Frankenstein*, directed by Erle C. Kenton, 1942.
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- Gilmore Girls* [1 season], Netflix, 2016.
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The Hobbit: The Battle of the Five Armies, directed by Peter Jackson, 2014.

The Hobbit: The Desolation of Smaug, directed by Peter Jackson, 2013.

Honey I Blew Up the Kid, directed by Randal Kleiser, 1992.

- Honey, I Shrunk the Kids*, directed by Joe Johnston, 1989.
- Honey, We Shrunk Ourselves*, directed by Dean Cundey, 1997.
- Hook*, directed by Steven Spielberg, 1991.
- House of Cards* [6 seasons], Netflix, 2013-2018.
- How to Train Your Dragon*, directed by Dean DeBlois and Chris Sanders, 2010.
- The Hunger Games*, directed by Gary Ross, 2012.
- The Hunger Games: Catching Fire*, directed by Francis Lawrence, 2013.
- The Hunger Games: Mockingjay - Part 1*, directed by Francis Lawrence, 2014.
- The Hunger Games: Mockingjay - Part 2*, directed by Francis Lawrence, 2015.
- The Incredible Hulk* [5 seasons], CBS, 1978-1982.
- The Incredible Hulk*, directed by Louis Leterrier, 2008.
- Indiana Jones and the Last Crusade*, directed by Steven Spielberg, 1989.
- Indiana Jones and the Temple of Doom*, directed by Steven Spielberg, 1984.
- Inhumans* [1 season], ABC, 2017.
- Inspector Clouseau*, directed by Bud Yorkin, 1968.
- Iron Fist* [1 season], Netflix. 2017.
- Iron Man*, directed by Jon Favreau, 2008.
- Iron Man 2*, directed by Jon Favreau, 2010.
- Iron Man 3*, directed by Shane Black, 2013.
- Jason Bourne*, directed by Paul Greengrass, 2016.
- Jaws*, directed by Steven Spielberg, 1975.
- Jaws 2*, directed by Jeannot Swarc, 1978
- Jaws 3-D*, directed by Joe Alves, 1983.
- Jaws: The Revenge*, directed by Joseph Sargent, 1987.
- Jessica Jones* [1 season], Netflix. 2015.
- The Jungle Book*, directed by Wolfgang Reitherman, 1967.

- The Jungle Book*, directed by Jon Favreau, 2016.
- Jurassic Park*, directed by Steven Spielberg, 1993.
- Jurassic Park III*, directed by Joe Johnston, 2001.
- Jurassic World*, directed by Colin Trevorrow, 2015.
- Kid Galahad*, directed by Michael Curtiz, 1937.
- King Kong*, directed by Merian C. Cooper and Ernest B. Schoedsack, 1933.
- King Kong*, directed by Peter Jackson, 2005.
- Laura*, directed by Otto Preminger, 1944.
- Licence to Kill*, directed by John Glen, 1989.
- The Lion King*, directed by Roger Allers and Rob Minkoff, 1994.
- Live and Let Die*, directed by Guy Hamilton, 1973.
- The Living Daylights*, directed by John Glen, 1987.
- Logan*, directed by James Mangold, 2017.
- The Lone Ranger* [15 chapters], directed by John English and William Witney, 1938.
- The Lone Ranger*, directed by Gore Verbinski, 2013.
- Looney Tunes*, various short films by Warner Bros., 1930-1969.
- The Lord of the Rings: The Fellowship of the Ring*, directed by Peter Jackson, 2001.
- The Lord of the Rings: The Return of the King*, directed by Peter Jackson, 2003.
- The Lord of the Rings: The Two Towers*, directed by Peter Jackson, 2002.
- The Lost World: Jurassic Park*, directed by Steven Spielberg, 1997.
- Luke Cage* [1 season], Netflix. 2016.
- Magic Mike*, directed by Steven Soderbergh, 2012.
- Magic Mike XXL*, directed by Gregory Jacobs, 2015.
- The Magnificent Seven*, directed by John Sturges, 1960.
- The Magnificent Seven*, directed by Antoine Fuqua, 2016.
- Maleficent*, directed by Robert Stromberg, 2014.

- The Man in the High Castle* [2 seasons], Amazon, 2015-2016.
- Man of Steel*, directed by Zack Snyder, 2013.
- The Man with the Golden Gun*, directed by Guy Hamilton, 1974.
- The Marvel Super Heroes* [1 season], Syndication, 1966.
- The Matrix*, directed by The Wachowski Brothers, 1999.
- The Matrix Reloaded*, directed by The Wachowski Brothers, 2003.
- The Matrix Revolutions*, directed by The Wachowski Brothers, 2003.
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- Minions*, directed by Pierre Coffin and Kyle Balda, 2015.
- Mission: Impossible* [7 seasons], CBS, 1966-1973.
- Mission: Impossible*, directed by Brian De Palma, 1996.
- Mission: Impossible II*, directed by John Woo, 2000.
- Mission Impossible III*, directed by J.J. Abrams, 2006.
- Mission: Impossible – Ghost Protocol*, directed by Brad Bird, 2011.
- Mission: Impossible – Rogue Nation*, directed by Christopher McQuarrie, 2015.
- Monsters, Inc.*, directed by Pete Docter, David Silverman, and Lee Unkrich, 2001.
- Monsters University*, directed by Dan Scanlon, 2013.
- Moonraker*, directed by Lewis Gilbert, 1979.
- Mudbloods: A Film About Quidditch*, directed by Farzad Sangari, 2014.
- Mulan*, directed by Barry Cook and Tony Bancroft, 1998.
- Never Say Never Again*, directed by Irvin Kershner, 1983.
- Octopussy*, directed by John Glen, 1983.
- On Her Majesty's Secret Service*, directed by Peter R. Hunt, 1969.
- Orange is the New Black* [5 seasons], Netflix, 2013-2017.
- The Party*, directed by Blake Edwards, 1968.

- The Perils of Pauline* [20 chapters], directed by Louis J. Gasnier and Donald MacKenzie, 1914.
- Peter Pan*, directed by Clyde Geronimi, Wilfred Jackson and Hamilton Luske, 1953.
- Pink Blue Plate*, directed by Gerry Chiniquy, 1971.
- Pink-In*, directed by Art Davis, 1971.
- The Pink Panther*, directed by Blake Edwards, 1964.
- The Pink Panther*, directed by Shawn Levy, 2006.
- The Pink Panther 2*, directed by Harald Zwart, 2009.
- The Pink Panther Strikes Again*, directed by Blake Edwards, 1976.
- Pirates of the Caribbean: At World's End*, directed by Gore Verbinsky, 2007.
- Pirates of the Caribbean: Dead Man's Chest*, directed by Gore Verbinsky, 2006.
- Pirates of the Caribbean: Dead Men Tell No Tales*, directed by Joachim Rønning and Espen Sandberg, 2017.
- Pirates of the Caribbean: On Stranger Tides*, directed by Rob Marshall, 2011.
- Pirates of the Caribbean: The Curse of the Black Pearl*, directed by Gore Verbinsky, 2003.
- The Princess Diaries*, directed by Garry Marshall, 2001.
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